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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 113 MARCH 2008

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GETTING TECHNICAL

REVIEWED
AMERICAN
AUDIO SDJ-1



JBL PRX515



WHY BUY QUALITY?

PROTECTING YOUR INVESTMENT
THE ABCs OF DMX
FINDING THE RIGHT MIXER

NEW GEAR

FROM THE WINTER NAMM SHOW

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The Entertainer and The Gearhead



There are two distinct personalities you'll find, in varying proportions, living inside the skins of most DJs: The Entertainer and The Gearhead. These terms are obviously no great creative feat on my part; but I'd like to point out how they relate. I really do think that all DJs have BOTH tendencies: They just lean more one way or another. (Of course, there are always those who are in perfect balance with the universe. But then there's the rest of us.)

Many of us love gear, but have to admit to not having a very deep understanding of what goes on in the dark recesses of those players and mixers we use every week. We are first and foremost performers, so as long as we can master the operation of said equipment, we are all set.

But there are those of us who might be very much into creating the perfect sound and light show to make the moment magical for the audience; so into it, in fact, that we need to (and have the aptitude to) know everything about our gear—maybe even how to tear it apart and fix it ourselves.

Often you'll find these two personality types working together as part of an entertainment team. Which is a great thing. That's what makes the world go 'round, people contributing their different talents for the benefit of the group (business, organization, sports team, church, etc.) But I think our goal as well-rounded DJs is also to try to balance the two inside ourselves, to bring together our inner Entertainer and Gearhead. The Gearhead should step outside his or her comfort zone, and try interacting with the audience more. Meanwhile, the Entertainer should take a step back from the spotlight and try to get more comfortable with all that mysterious hardware. (This whole idea is obviously a generalization, but I think you get my point.)

By the way... One of the best ways to work on both parts of your inner DJ is to attend a Mobile Beat DJ Show and Conference. We just wrapped one up in February, and it certainly offered ample opportunities to learn from both angles. Check out our show coverage inside, and don't miss the next big event, coming this summer to Chicagoland. (Show info is constantly updated at www.mobilebeat.com.)

This issue is aimed at the Gearheads among us, but, as every *Mobile Beat* issue does, we have plenty here to feed the other side too. Double the pleasure.

Dan Walsh, Editor In Chief

FEEDBACKBOARDS

"Am I a Part of the Cure or Am I Part of the Disease?"

Dear Mobile Beat,

In the gear issue, the bald tuxedo DJ with the DO's and DONT's listed has as the bottom one, "To be treated with the respect as other professionals." [Michael Edwards' article "Going Full Time at Full Speed," p. 30, MB 111] Just between you and me, mobile DJs don't rank too high on the food chain of respected careers. Sure, there are many who can create a multiple-unit company with dozens of DJs filling every timeslot, every weekend. But the biz is still not considered a real full time job. By full-time, I mean keeping oneself busy for 40 hrs. during the week.

I've often lamented that ours is a weekend business and we work when everyone else wants to play. Granted, a lot of time can be spent managing the business during the week, but the actual work occurs on the weekends.

Within our circle of communications we can strive to be "more" professional than other DJs, whatever that means. But I would be somewhat afraid of what the general public thinks of DJs in general, from the best to the worse.

I recall many years ago doing a Sweet 16 party and I was talking to the girl and her parents about my "real-world" job, data processing. The phrase "Oh, I thought you were just a DJ" still rings in my head, as if it's just not good enough.

One odd cruel question that could be put to the test would be the reaction when a daughter tells her father that she's going to marry a DJ. All the hopes and dreams of his little girl settling down with someone that can support her and her possible children, etc., etc., may get seriously challenged.

With apologies to the writer of that do/don't article, but DJs aren't in the same class as doctors, lawyers, accountants, any medical persons, etc. I wonder if we're held in the same regard as realtors, insurance people, or other quasi-regulated (qualified) professions. Are we in the same class as plumbers, electricians and carpenters? Are we in the same class as landscapers? Hmmm?

Mark Silver

Silvertunes, Little Silver, NJ

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New From ProDJ Publishing

Introduction to Computer DJing and CPS

By Charles E Snyder III

This is the first in a new series of books which lays a solid foundation of essential knowledge, from which readers may successfully incorporate cutting-edge computer technology into their mobile or club disc jockey businesses.



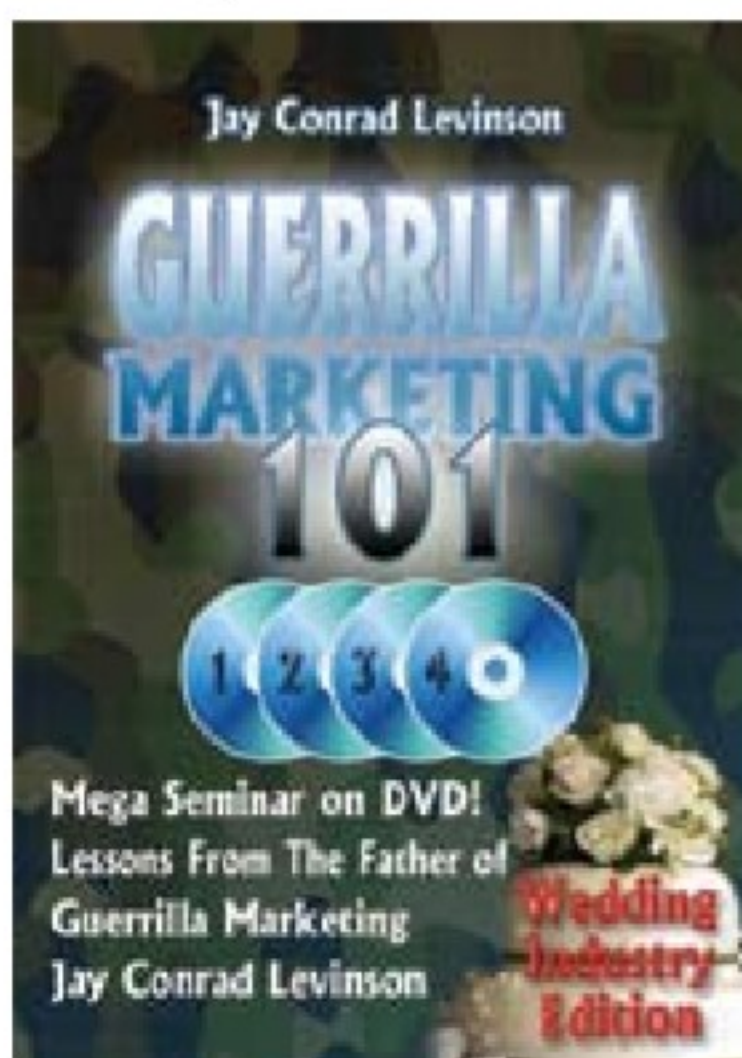
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DJ Book Report

Playing Your Song: Confessions of a Wedding DJ **By Scott and Tracy Keough**

Everyone has been to a wedding. Everyone has a wedding story or two they could tell. In this book, seasoned wedding DJ Scott Keough shares over seventy hilarious wedding day misadventures. It's a wild ride, along with some helpful advice for the bride.

This book is the perfect gift to give your bride and groom, as they are typically filled with stress six months before their wedding date. The book is filled with humorous wedding stories and observations from the perspective of the DJ—often the only sober person in the room at 11:00 PM! This unique book also manages to give the bride and groom all kinds of helpful advice, without putting them to sleep, like most 500-page wedding planners tend to do.

This DJ-authored book focuses on the lighter side of wedding receptions, and sends the message to the bride that you, the DJ, have it all under control, no matter what happens; and a lot of stuff happens in this crazy book. If you DJ weddings, you know about the crazy things that can happen at weddings. If you are just starting out, find out how a DJ can handle all these situations. Priceless training for you.

What's a longevity dance? What's an actual table dance? How mad can a couple get if the

minister didn't show? Ever been mooned by the groom? Can the honeymoon end at the cake table, before it even begins? Ever bowled a spare at a wedding? Discover the curious and interesting behaviors of all wedding participants.

Playing Your Song is simply a fun, funny read for everyone. The overall message for brides is, no matter what happens at your wedding, you and your DJ will get through it, and turn it into a fantastic occasion.

For more info, go to www.keosong.net, or go to www.amazon.com or other major book sellers to purchase a copy.

Mind Your Own Business, 2nd Edition **By Larry Williams**

Released by Pro DJ Publishing at the recent Mobile Beat DJ Show in Las Vegas, February 2008, this is the latest educational offering from Mobile Beat writer and industry leader Larry Williams. It features five new chapters and more than 43% new material compared to the 1st edition. The new edition will also coincide with an accompanying two-disc audio CD collection (sold separately) entitled Changing Public Perception. Here are some highlights:

A foreword by Peter Merry (former ADJA president, MB columnist and author of The Best Wedding Reception...Ever!); a concise history of the DJ profession spanning more than five decades, touching upon how the social climate of the day has an affect upon the perception of the DJ profession; a new chapter detailing an approach to developing the viability and commercial respect of the profession; an overview of the steps necessary to start a DJ business; an analysis of DJ marketing and advertising and suggestions for success in these areas; a behind-the-scenes look at some of the managerial techniques used by successful DJ businesses; an expanded collection of Larry's "Sales Analogies"—powerful sales

CONTINUED ON PAGE 78

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Winter NAMM 2008: A to Z

By Jake Feldman and Dan Walsh

The yearly music product confab in Anaheim, known as Winter NAMM, is always an event guaranteed to give you information overload, and temporary blindness from looking at so much exciting new gear.

In the interest of maintaining our sanity, we decided to give as quick a rundown as possible of some of the show's highlights of interest to DJs. It's an A to Z list—meaning that it is alphabetical order, NOT that it is all-inclusive. To any manufacturers we may have missed, our apologies. (You'll just have to send us your products to check out at home!) Please check out further details on these and other great new products at the manufacturer websites provided.

AKG revealed their new K 171 MK II dynamic, on-ear, closed-back headphones, designed for on-stage monitoring and DJ mixing. Offering a frequency range of 18Hz to 26kHz, max input power of 200 mW and a rated impedance of 55 ohms, its high efficiency and wide dynamic range make it ideally suited for mobile use. - www.ake-acoustics.com

Alesis unveiled the iMultiMix 9R Mixer with Universal Dock for iPod. This sturdy, compact, all-in-one rack-mounted mixer integrated iPod player features 5 mic/line inputs with inserts to allow for easy external processing of incoming channels, or iPod audio playback. - www.alesis.com

The big news from **American Audio** is the new SD card player and mixer units. See page 70 for our review of these unique new units. - www.americanaudio.us

A major lighting highlight was on display at the **American DJ** booth: the new Accuspot 250 Hybrid, which has both a 250W discharge bulb plus onboard LEDs. American DJ's new polished aluminum 64P LED par cans, sported good looks closest to those of conventional par cans than most other LED cans currently available. - www.americandj.com

Along with a bunch of new wireless bundles, **Audio-Technica** introduced the PRO 92cW subminiature omnidirectional condenser head-worn microphone that delivers natural sound



ing find here was the new Arena Hazer, a road-cased, 600W / 20,000 cfm haze thrower, especially of interest to the large-scale event and high school party DJ. - www.chauvetlighting.com



The XLS Series, **Crown's** workhorse amplifier line for musicians and DJs, has now been extended with the addition of the beefy new XLS 5000. Delivering 1800 watts per channel in 4-ohm stereo mode, and a staggering 5000 watts in 4-ohm bridge-mono mode, the XLS 5000 packs more than twice the punch of the next highest-powered model in the range, the XLS 802. - www.crownaudio.com

Denon DJ debuted its new DN-HS5500 Direct Drive Turntable Media Player & Controller, a groundbreaking portable DJ instrument that provides working DJs with a host of leading-edge features and enhanced creative flexibility. It literally gives users "2 decks in 1," offering independent dual deck-like operation, with separate audio outputs from decks 1 and 2. Or, operate the decks simultaneously with the flip of a button. As a MIDI controller each of the DN-HS5500's two decks can fully control two players from a DJ's favorite software, such as PCDJ/Reflex LE, Serato Scratch LIVE, Traktor, Virtual DJ, etc. - www.denondj.com

Two new members have been added to harmoniously round off the D-Lite series, first introduced by **Dynacord** in 2005: the D 8 two-way full-range speaker system and the Sub 112 twelve-inch subwoofer. Their most significant features—enormous sound pressure levels, low distortion, compact dimensions and subtle styling—make the D 8 and Sub 112 equally suitable for mobile and fixed sound reinforcement applications. - www.dynacord.com

Ecler, a long-standing maker of DJ equipment, has announced a new line of NUO series mixers. The new NUO2.0, NUO3.0 and NUO4.0 have been released as replacements for the aging NUO2, NUO3 and NUO4 mixers, which have been a huge hit since their introduction in 2003. - www.eclerusa.com

The new **Electro-Voice** ZX3 offers an unprecedented level of lightweight 12" two-way loudspeaker performance for the widest variety of portable and installed applications. Featuring the new DVX3121 12-inch woofer and the ND2 neodymium compression driver, ZX3 continues the groundbreaking innovation of the Electro-Voice DVX woofer program. - www.electrovoice.com

Frankenstand showed off the new F2 speaker stand, capable of handling 55 to 75-pound

in a small, affordably priced package. - www.audio-technica.com.

Cerwin-Vega! introduced the CVA-28 active speaker system. Designed to be used stand-alone or as a system solution with other CVA models, it's a 3-way active speaker system that features dual 8" custom-designed Cerwin Vega drivers. CVA-115 Active Subwoofer features legendary driver design and bass performance incorporated in a small compact footprint, with an integrated amp. - www.cerwin-vega.com

Chauvet's MIN line (see our review in our previous issue, Jan. 2008) and the Legend 6500, a new 10 or 14-ch DMX moving yoke color wash piece caught attention. Another surpris-



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boxes with its unique "neutral buoyancy" effect that does most of the lifting for you. [Cap: MB scribe and speaker stand designer Mike "Dr. Frankenstand" Ryan (L), and his trusty sidekick (son) Gabe Ryan stand before the stand.] - www.frankenstand.com

GCI Technologies (Gemini, Cortex and iKEY-Audio) unleashed a barrage of new pro gear, providing DJs with ample choices for getting the job, with style and fun. Some highlights... **Cortex**: HDTT-5000 Professional USB-compatible Digital Music Turntable - www.cortex-pro.com; **Gemini**: "Groove" pro mixing software; new CDJ Professional Table Top CD Players and the new CDM Professional DJ CD Players with built-in USB inputs - www.gemindj.com; **iKEY-Audio**: M-Series Active Studio Monitors - www.ikey-audio.com

The new **Hercules** DJ Console RMX was an impressive, completely professional-looking DJ controller / soundcard for computer DJs. While the previous DJ Consoles may have suffered from people wrongly judging a book by its cover, this unit is a sure fit in any pro rig. - www.hercules.com

JBL showcased, among other new speaker offerings, their new DJ-friendly PRX series. See page 68 for our review of the PRX-515. - www.jblpro.com

M-Audio announced updated Torq 1.5 DJ software. New features include Tempo Anchors, Tempo Master, "zplane elastique" time stretching, send/receive MIDI clock, a new toolbar and a variety of workflow enhancements. - www.m-audio.com

Ten years after launching the SRM450 and virtually creating the active loudspeaker market, **Mackie** unveiled the next generation of its SRM Series Active loudspeakers. The SRM450v2 and SRM350v2 provide power, clarity and punch and promise to re-set the bar for performance in the active loudspeaker category. - www.mackie.com

The fresh, DJ-centric **Marathon** brand continues to unveil a host of products for jocks. This time around, an amazing array of new road cases of all sizes caught the attention of dealers who sell to mobile DJs. - www.marathonpro.com

MixMeister announced the EZ Vinyl Converter 2 with Gracenote™ Music ID technology. The new software is being bundled with turntables from Numark and ION Audio, and greatly simplifies the process of converting old vinyl records to MP3, by reading incoming audio and using the Gracenote system to automatically fill in the artist, album, and song info. - www.mixmeister.com



Numark introduced the iDJ2 Road Case (CS-5), especially of interest to mobile DJs moving to iPod®-based mixing. It's an ideal way to protect and extend the life of the iDJ2. The TTi turntable was also revealed. This new

turntable includes a Universal Dock for iPod, USB audio interface, a metal platter and pitch control, plus bundled software to easily clean up and transfer old vinyl collections to an iPod. Also from Numark, were 3 bundles designed for computer-based DJs. Total Computer DJ in a Box, Mobile Computer DJ in a Box and Professional Computer DJ in a Box. - www.numark.com

Odyssey showed new case designs, and went large with a new series of portable stages. Some very hip-looking DJ tables were also seen in the Odyssey booth. - www.odysseygear.com

Breaking out of the laser and lighting arena, **Omnisistem** was showing off their new B3 (Beta Three) line of speakers, including traditional cabinets, subs, line arrays and mini-line arrays. Of course a plethora of new lasers was also fired up. - www.omnisistem.com

Peavey introduced the SP™ Series loud-speaker systems, featuring the durable new Hammertex™ covering and newly redesigned exteriors with full-front metal grilles. - www.peavey.com

Pioneer unveiled the latest addition to its family of DJ compact disc players, the MEP-7000, Professional Multi-Entertainment Player and the SEP-C1, Professional Software Entertainment Controller. Pioneer has proudly proclaimed these feature-laden creations to be the "the future of the mix." See our previous issue (Jan. 2008) for info on these groundbreaking units. - www.pioneerprodj.com

Rane and **Serato** demonstrated the new Serato Video-SL software plug-in for Scratch LIVE. Requiring version 1.8 of Scratch LIVE and the Rane TTM 57SL Mixer, the plug-in adds the ability to play and mix video files with the Rane TTM 57SL mixer. You can manage a variety of video clips from within the Scratch LIVE library and load them onto a virtual deck for control with either vinyl or CD, utilizing a variety of transitions and exciting effects. - www.rane.com

Stanton DJ launched the powerful SC System, the company's new set of digital controllers for the professional DJ. The Stanton SC System is comprised of the SCS.1d deck and the SCS.1m mixer—both advanced control surfaces that give the digital DJ an entirely new level of performance ability and functionality, while preserving the comfortable feel and familiar layout of more traditional equipment. Stanton also announced the release of the C.324, the company's newest slot loading tabletop CD player for the professional DJ. It features MP3 and CD audio playback with onboard file and folder browsing, an onboard pattern and real-time sequencer for drum machine style performances, seven onboard digital effects, and a sleek slot loading CD mechanism with LED. - www.stantondj.com

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SPYN a New EQ

Designed for any audio application, the **EFD-814 Professional Graphic Equalizer** from Miami-based **SPYN Audio** is the perfect equalization tool to customize your listening environment and keep unwanted feedback to a minimum. The built-in feedback finder circuit allows professionals and novices the ability to identify the offending frequency and remove it from the mix without the guesswork. This feature is particularly useful for DJs, clubs, monitor engineers and houses of worship where the person behind the controls is not necessarily an audio engineer who can identify a squealing frequency by ear, but rather a performer or a volunteer.

Other handy features include adjustable fader range, balanced inputs and outputs, high and low pass filters, display threshold controls ranging from -20 to +20 dB, and bypass switches. The unit also features a comprehensive 3-year parts and labor warranty.

For more information on the EFD-814 or other new products in the SPYN line, log on to www.spynaudio.com

SPYN Audio products are exclusively distributed worldwide by Magnetics USA, a Miami, Florida-based distribution company that has been in operation since 1991.



A Conversion Experience

VT3 Studio, an innovator of multimedia transcoding software, unveiled a solution for video sharing and converting with the release of VT3 Video Suite Limited Edition (LE), patent pending. The revolutionary software provides an affordable, user-friendly tool to convert video into 33 different formats, including high-quality Flash, iPod or iPhone with just one click.

Additionally, VT3 Video Suite LE is the only video converting software that instantly turns a PC into a mini-server and streams files directly to your friends and family.

VT3 Video Suite LE is the only software available that converts video into specified small, medium or large files in 1/3 real time with just one click. Additionally, the program can generate multiple, high-quality streaming files directly from the user's computer at a rate much faster than any other software solution. The limited edition also features the ability to define audio and video parameters and allows the user to set a specific start and end time for conversion.

A free trial version is available for download at the company web site, www.vt3studio.com. VT3 Studio is also releasing an expanded version of its revolutionary conversion software called VT3 Video Suite PRO, featuring expanded conversion capabilities for over 100 different multimedia formats in 1/3 real time and the ability to FTP your content to any internet portal.



Community Begins its 40th Year with a Celebration at NAMM

Marking the beginning of a year-long celebration of their 40th anniversary, **Community Professional Loudspeakers** hosted a gala reception at the 2008 NAMM Convention in Anaheim, California on January 17.

Following an introduction by Julia Lee, the company's Director of Sales and Marketing, Community co-owner and Vice President, John Wiggins delivered an inspirational keynote address to a packed room of journalists, editors, media executives, company representatives, dealers and distributors.

Founded four decades ago by Bruce Howze, Community has grown to become a worldwide leader in the design and manufacture of innovative professional loudspeakers. From its early days, Community established its reputation as an innovator. With its unique fiberglass horns and enclosures and industry-

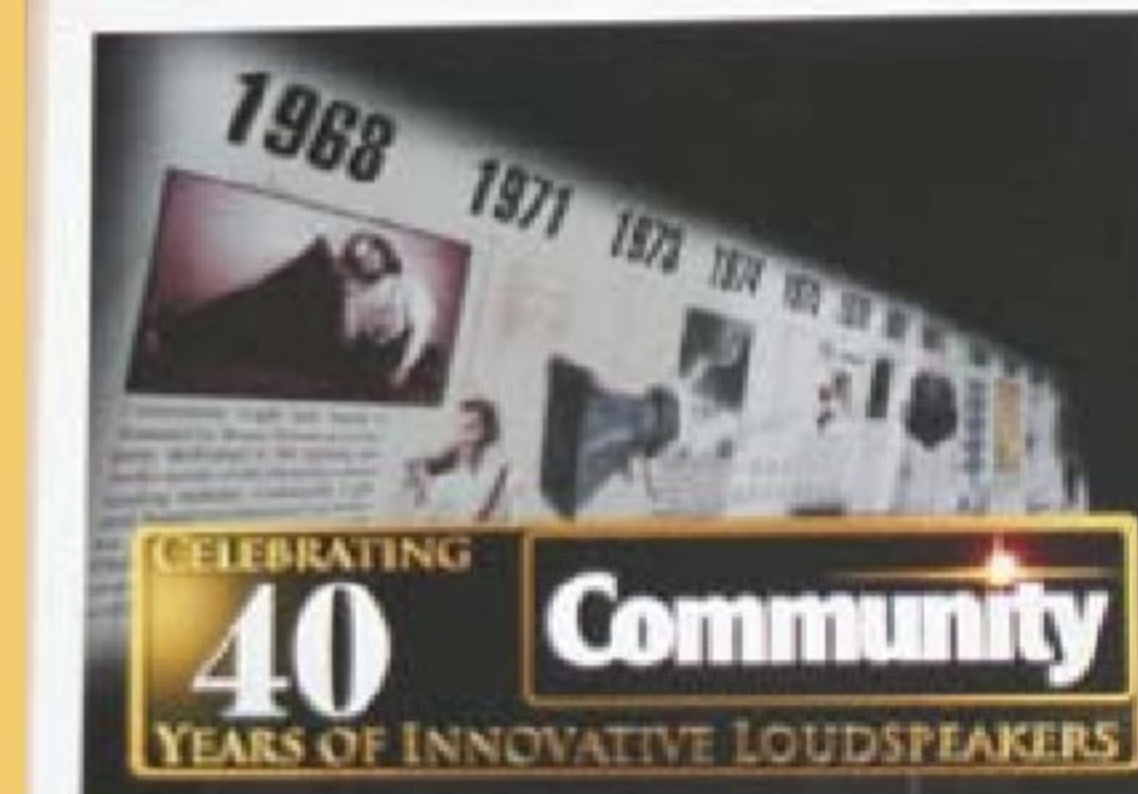
leading transducer and loudspeaker designs, Community products have always stressed high performance and unsurpassed quality supported by meticulous testing and documentation. Community's popular weather-resistant systems, including the R-Series and WET Series II lines, are the audio system centerpiece in arenas and stadia throughout the world.

Community is a worldwide leader in professional loudspeakers, but the company hasn't strayed from Howze's original philosophy of innovation in loudspeaker design. From high-performance horns and detailed performance documentation to signal-aligned loudspeaker systems and Ferrofluid-cooled drivers, Community boasts a long list of "firsts" in professional loudspeakers.

Today, Community continues to place a priority on innovation and quality favoring a long-held tradition of unassuming excellence. Going forward, Community is poised to continue this leadership role, demonstrating by example its "40 Years of Innovative Loudspeakers". - www.communitypro.com



John Wiggins



Julia Lee



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Last Dance

Wed., Nov. 14, 2007
Player's Club, Hackensack, NJ

Dear Diary,

I seem to have struck a chord with many who read my last Diary Of A Mad DJ column. It looks like I'm not the only DJ who encounters that strange breed of person who can only be described as "Not Normal."

Thanks to all of you who have emailed in their horror stories. It's funny how many of the comments are universal. It's as if there are a handful of people that travel from party to party, club to club, or bar to bar with the sole purpose of being irritating to us DJs.

Let's jump right into an example. One of my favorites is one that raises its ugly head at the end of nearly every event I perform at. And—without surprise—from the resounding amount of email I've received from PO'd DJs around the country, it's obvious that many of you have encountered a variation of the experience I will share with you here.

It was at a holiday party for the staff of a big-box home improvement supply store, in the Grand Ballroom of the Trump Taj Mahal, that my story unfolded. The event was five hours long. With approximately four minutes remaining, I alerted everyone that the next song was the final song of the evening

(and no, it wasn't Donna Summer's "Last Dance." If you're still using that as your last song, you are in need of my in house training consultation package. Email me for exclusive discounted rates for Mobile Beat readers ;-).

As I rolled up my speaker wires, and when the overhead chandeliers were brightened up, two women approached me. The two good looking, twenty-something females asked me if I would play one more song. Apparently, the people at their table felt that I would be more receptive to the attractive young ladies rather than the elderly couples they were seated with.

Now, maybe some of you are different, but my logic told me that there was nothing in this situation of benefit. I asked myself that great question, "What's in it for me?" And I came up with a big, "Nothing."

First of all, they were good looking. So what? If I play their song, they dance. Then I pack up my equipment while they go home. Sounds like a stupid decision for me. But...

Secondly, if I continue to play music, the staff of the Taj Mahal has to wait to clear the tables and turn the room over for the night. They have to stay longer. Now I have a staff of people that will not recommend me to clients. Not a smart move.

If you're not getting paid overtime, don't play longer. I told the women, "No, I can't play any more. The party's over." "Oh. What's just one more song? How long is a song?" I bit, "A song is about four minutes long." "So you can't stay four more minutes. What can you do in four minutes."

Eyeing the two hotties, I didn't tell them the virtual cornucopia of things that I could accomplish in four minutes. Instead I said, "Do the two of you work for [the company]?"

"We stock shelves," was their somewhat surprising response.

As I continued to break down my equipment, I said, "And what are your names?" "Paris and Britney. (Names changed to protect identities and to inject humor.)

"Well, Paris and Britney, what time do you normally work until?"

"Five o'clock."

"If at five o'clock," (I'm removing the nine volt battery from my microphone at this point) your boss asks you to stock one more shelf, do you do it?"

Britney bit, "If he's paying us overtime."

I stopped packing up and looked them both in the eye, "Exactly."

They walked to their table, a little more educated in the arena of common sense, and I continued to dismantle my gear.

I still can't figure out why people think that DJs want to work extra for free. I can't count the amount of times that someone told me I could stay at their party and drink and eat for free.

That's like me telling my mechanic that he can install a set of breaks on my van after he's done with the work I paid him for; but I'll let him listen to my satellite radio for free while he works.

I'm sure that most of you will be working a party on New Year's Eve. These events are famous for the "Play One More Song" or "Stay and Eat and Drink" scenario. Don't bite. Get top dollar and think of me. If I inspired you to stand your ground, you can mail me a percentage of the overtime in care of Mobile Beat. Just make sure my name is on the check.

Until the next Diary... **MB**

If you have a particular incident or story you'd like to share that involves people treating you as a DJ - differently or strange - email it to me at raymardo@yahoo.com with "Diary of a Mad DJ" in the subject.

Raymond A. Mardo III (Raymardo), has been in the entertainment industry nearly his entire adult life. He drew on his experience to develop the "Making Money as a Mobile Entertainer" training course, featured in business magazines like Entrepreneur. He now spends his time running online ventures and in film production and writing.

A Different Spin by Jason Nocera

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BUSINESS & PLEASURE

Business and Pleasure...That's what the Mobile Beat DJ Show and Conference boils down to. Business: It's the best yearly opportunity to grow your business through education, networking, and "asset acquisition" (a.k.a., buying the latest DJ toys). Pleasure: partying, partying and more partying. Did we mention that it's in Las Vegas, the party capital of the universe? The equation in it's simplest form: Business + Pleasure = MBLV08.

BUSINESS...

Starting on a High Note

The MBLV08 keynote speaker was none other than Jay Conrad Levinson of Guerrilla Marketing fame. With a generous helping of humor, Conrad showed how his simple but innovative strategies for maximizing impact while minimizing the cost of marketing apply to the DJ profession.

(For those who missed this great opportunity to learn from Levinson at MBLV08, turn to page 21 for an example of Levinson's thought and more info on obtaining his educational materials.)

Something for Every Learning Style

This year MBLV also featured some innovative ways to do the education thing. Hands-on style was represented by NorthernLightFX's Pro Academy (see sidebar for more on this learning opportunity). Blurring the line between seminar and networking, DJ Idea Sharing was again onhand. And new this year were the Mini-Topic forums, simulating online chatrooms in the real world. (Hmm...that's a little freaky if you think about it. It could only come from ProDJ Publishing--a media company that combines online, print, and live tradeshow interaction all under one roof!). Topics included school gig marketing and performance, game shows, using video games, and karaoke.

Seminars Shine

Mobile Beat's tradition of presenting the highest quality seminars continued at full force in the Riviera meeting rooms. The meat and potatoes of seminar fare included: Randy Bartlett on microphone mastery; Peter and Lisa Merry on disarming negative self-talk; how to generate fresh entertainment ideas, with Manny Otero; fine tuning management and performance with the DJ Coach, Paul Kida; a reality check for your business communication efforts, courtesy of Jorge Lopez; author Tom Haibeck on what it really takes to be a true "emcee;" KC KoKoruz on company image and marketing; Bobby Morganstein with a complete mitzvah primer; DJ training secrets from Mike Walter; a roundtable discussion on being a DJ spouse, moderated by Heather and Joe Staniszewski; DJ Zan "the Man" and DJ Gerald "World Wide" Webb sharing 26 principles that all successful DJs employ; the continuing importance of print materials, with David Van Enger and Doug LaVine; MB author Larry Williams on improving public perception of the DJ profession; bridal show booking essentials from Julia Markel; national recording artist and mobile DJ Russ Harris on music manipulation techniques (remixing and more); and Ken Day on maximizing profits.

A healthy portion of sponsored seminars was also on the menu. More than just "infomercials," these sessions provided instruction on performance and business topics as they related to specific products being featured on the tradeshow floor, all in a background noise-free format.



Alan Trisler

Jay Conrad Levinson

MBHOF INDUCTS Ferrell

The goal of the Mobile Beat Hall of Fame is to honor entertainers who have made made a notable, positive impact, nationally or internationally, on the mobile DJ profession. These are people who have risked much, in time, finances, and other acts of determination to help our industry grow. At the 2008 Las Vegas show, Mobile Beat was proud to announce the 2008 Lifetime Achievement Award recipient: Mark Ferrell.

The founder of DiscJockeyAmerica.com and owner of MarBecca™ Extraordinary Entertainment, Ferrell has been a disc jockey since 1975, when he got his start in Southern California radio at the age of 18. Stints followed as an entertainer at Disneyland, park announcer at Knott's Berry Farm, and as a voice-over talent in Los Angeles, Orange County, and Denver. He began DJing in nightclubs and then started his mobile DJ business. Later, he brought his experience to bear as a popular seminar speaker, and finally to mobile DJ advocacy.

Ferrell's DJ pricing seminar at the 1998 MB Vegas show was received with a thundering standing ovation that sent a shockwave not only through the room but throughout the mobile DJ Industry. His discussion of the concept of "worth" in relation to DJs struck a chord then, and continues to be a hot topic of discussion today. It was the rocket that launched the Worth Movement™.



Alan Trisler

Publisher Ryan Burger (L) and Show Producer Mike Buonacorso (C) congratulate Mark Ferrell (R) on his induction to the Mobile Beat Hall of Fame.



Alan Trisler

Alan Trisler

Exhibit Floor

Although many DJs would classify gear under "pleasure" more than "business," we'll mention it here just to acknowledge how important equipment is to running a successful DJ service. The show floor was packed with innovative products and and out-of-this-world-deals. Since MB is an "end user" show, it's worth coming to (even if you "know everything" about DJing and don't need the seminars) just for the awesome, only-in-person pricing you'll get from your favorite manufacturers.

For a list of recent show exhibitors, go to www.mobilebeat.com/djshow.php and click on the "Exhibitors" tab.

PLEASURE...

Partaaayyy

The Mobile Beat show is known for kicking things off before the actual event even starts, by hosting a pre-show party on Monday evening. This year it was the Welcoming Night Networking Event, presented by DigiGames, makers of trivia gameshow hardware and software.

ProDJ Showcase

Presented by the American Disc Jockey Association, NorthernLightFX and Mobile Beat, 80's pop hip-hop icon Tone Loc and dance music mover and shaker Freedom Williams of C+C Music Factory rocked the "Top of the Riv" as the headliners of Tuesday evening's ProDJShowcase (formerly the DJ Allstars showcase).

Setting the stage for these recording artists, Showcase performers competed for the honor of best interactive entertainer. The victor, as voted by an audience of his peers, was Sean "Big Daddy" McKee. Turn to page 40 for more on this mobile DJ. The competitive aspect was new this year, and was made extra fun and efficient by utilizing texting technology for the voting, provided by TextLive.com.

American DJ Party

At every MB show, the highlight party for many attendees is the American DJ Customer Appreciation bash, and this installment lit up the Riviera penthouse (with energy courtesy of DJ Sparky B. once again) with danceable sounds, flashing lights and great food.

And speaking of food, a pleasureable bonus (at least for the editor) was the high quality and massive quantity of the Riviera's buffet. The wide selection (and free beer/margarita promotion!) made it the icing on the rich cake that was the 2008 Mobile Beat DJ Show and Conference. See ya back at the fabulous Riv next year!

Turn the page for more info on the show and photos of the fun...

NorthernLightFX Pro Academy

The first annual NLFX Pro Academy was deemed a welcome addition to the Mobile Beat Las Vegas lineup by those who attended the sessions. The Academy's educational seminars covered: Audio Principles, Advanced Sound Reinforcement, and DMX Lighting and Power Management. Bright and early Wednesday morning (8:00 AM!) the hands-on "classroom" was full of attendees eager to learn.

"We were pleased with the attendance of the Pro Academy sessions," said Kat Carrlson, NorthernLightFX Marketing Director. "There were quite a few people who pre-registered, but that number doubled when we got to the show. We were virtually at standing-room-only for some seminars." Since the show ended, the buzz about the seminars has been very positive: "...I spent the whole day in the show room after Ben's Pro Academy workshops in the morning," reported Tyrone Blue of Breezy Point, MN. "They were outstanding..."

Scott Dean of Naples, FL got a lot out of his time at the seminars: "Understanding decibels, power/amps, the need for a good power conditioner, DMX addressing, what the difference is between DMX and mic cables, and optimum speaker placement for the best sound were among the many things I learned. After well over ten years in the business, I learned things that I would not have been able to learn anywhere else. Thank you and NorthernLightFX for investing in the show and its attendees..."

The bulk of the presentations were prepared and presented by NLFX's Ben Stowe, CTS. "Every day we field dozens of technical support calls and questions about basic technical principles as they relate to the selection and use of professional gear. We felt that, based on this level of interest, our customers were hungry for something like the Pro Academy. We have a long history of publications, symposiums and other educational efforts, so the Academy was a natural fit for us," said Stowe. (For more info on NLFX or their educational materials, please e-mail tech@northernlightfx.com.)



Alan Trisler



Alan Trisler

Ben Stowe



Alan Trisler

Kat Carrlson

Special thanks go to Alan Trisler, of Audio Magic! Entertainment, Columbus, Indiana, for most of the photos used in this report.



Alan Trisler

2008
MOBILE BEAT
DJ SHOW & CONFERENCE



Tone Loc

D.P. Walsh



Freedom Williams

D.P. Walsh

DiscJockeys.com 2nd Annual Poker Tournament

The DiscJockeys.com second annual MBLV poker tournament was another huge success. Over 80 DJs participated in the tournament, doubling last year's number of players.



The poker room was rockin' with the registered DJ tournament players, and also excited non-playing observers watching on the sidelines. Each player paid only \$25 for a seat in the tournament but there were big prizes at stake: \$1,600 in cash and over \$5,000 in total prizes. The top eight players placed in the money, and the top 10 players walked away with an awesome travel poker set, compliments of NorthernLightFX. Other sponsors included: the ADJA, Marathon, DJIntelligence, DJ Skirts, Mobile Beat, Promo Only, MyPartyPlanner.com, and of course, DiscJockeys.com. All of the sponsors graciously provided wonderful prizes. For example, all players received a nice gift bag and a free CD compliments of Promo Only.

By 3 AM, we had our winner! The first place finisher, DJ Scott Patrick (from Digital Sounds in Milwaukee, WI), walked away with over \$2,000 in cash and prizes, including a CD/mixer console from Marathon, items from DJ Skirts, plus a nice trophy too. Second place, won by Andy Hughes (from Solid Gold Sound in Columbus, OH) featured over \$1,200 in cash and prizes. Bryan Foley (Bryan Foley Entertainment in Tampa, FL) took third place, walking away with over \$750 in cash and prizes.

For the second year in a row, a great time was had by all—players and on-lookers alike. If you're a poker player, come test your skills next year at our third annual poker tournament at the MBLV.09 show. Prizes will be bigger...and the competition tougher. So, practice hard and get ready to eliminate your competition at the table. - Andrew Starr, DiscJockeys.com



The Sensational System Giveaway remains the traditional "closing ceremony" of the show. This year's haul of serious DJ toys and other goodies was provided by: American DJ, ADJA, B-52 Pro, DiscJockeys.com, DJ Intelligence, DJWebmin and DMXSoft.

Edward Brown of Black Tie Entertainment out of Waterloo, Iowa took home the awesome load of gear. (He is pictured in the center, with Andy "Cubbie" Powell, Mobile Beat National Advertising Director, on the left and ProDJ Publishing's owner/publisher, Ryan Burger, on the right.)



Alan Trisler



Show exhibitor Fantasy Entertainment (Salem, NH, 603-459-1707) provided these shots from their e-Photo Booth of folks having incredible amounts of fun at MBLV08. You know who you are...

The Truth About Technology

By Jay Conrad Levinson

You're aware, as all guerrillas are, of how technology can strengthen your marketing. You've also got to be aware of its limitations and of the new advancements that are taking place at breakneck speed. Don't let those advancements overwhelm you. Very little becomes obsolete, but nearly everything becomes improved.

Technology, for all the wondrous things about it, can also be a major distraction and a drain on your time if you focus on the technology itself rather than on the benefits it can bring to your business.

As *Net Benefits* author Kim Elton reminds us, "Business is life and life is messy. Like a kitchen sink full of dirty dishes, you know that when you've finally cleaned them up, someone will burn a tuna casserole and you'll be back in sudsy water up to your elbows with a Brillo® pad in no time. But if the kids are growing up healthy and strong—and helping out with the dishes now and then—it's all worth the effort. Soon you'll get a dishwasher and you can shift the mess from the sink to the dishwasher. The dishes still have to be cleaned. The technology eases the labor and takes away some of the pain, but it doesn't relieve the duty."

That's the insight that I want you to take from this column. Technology helps with the job but doesn't do the job. That's your task. In order for you to understand how technology can help you, it's not necessary for you to learn the technical jargon, the nerdy part of technology. But you must comprehend the impact of technology and the ways it can transform a squirt gun into a cannon.

To cash in on the transformation, you must be in close touch with your needs. Technology will help you meet them. You must know how best to utilize the technology in which you've invested to get the maximum benefit for the money you've put forth. You've got to recognize hype for just what it is and solid science for just what it is.

You wouldn't dream of running a business without using a telephone. The computer will be just as endemic as phones. Using technology will be as easy as making a phone call. It's already well on its way. Investment research company Robertson Stephens, no longer in business, but right in this regard, stated it this way:

"Communicating is becoming the primary role of computers after four decades of number crunching. We stand at a technology crossroads and are witnessing a technological metamorphosis....In our opinion, computers, originally designed for number crunching and applied to computing tasks for nearly 50 years, will be used in the future primarily for communicating." The future is now the present. **MB**

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- * 16 Monumental secrets of Guerilla Marketing

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Words & Photos by Anthony B. Barthel

Hey DJs! Check out these comrades-in-arms who we talked to at the latest Vegas event. If you were there, you may have even met some of them already. If you missed the big event, well, you'll just have to wait 'til next time to get your networking shoes on and meet your peers from all across the DJ world...

Kevin and Betty Jacques have been coming from Athel, MA to the Mobile Beat Conferences for over ten years. What encourages them to make the long trip almost every year is the info they take back to their company. "It's very informative," says Kevin of the workshops. "After a while your brain starts to hurt..." • That's not all he noticed: "I also wanted to comment that people are starting to really look fine—I'm impressed how dressed up so many people are here." (There did seem to be a greater number of people dressed in business attire this year.) So how do the roles play out for this DJ company? Betty does "...the hard work—I manage the office. He goes out and plays...has the fun."



Coming in from the cold of Poy Sippi, WI were Colleen and Sonny Sonnenschein of Sizzlin' Sonny's Rockin' Road Show, a single-op DJ service. (That's about 100 miles from Milwaukee, in case you wondered.) • About growing the business beyond a single-op, Sonny says, "I had a dual system but it just wasn't worth the hassle for the money I got." This is couple's first Vegas show, after taking in the Niagara Falls and Chicagoland shows. • What makes this trip worth while? Colleen: "We're here to look at all the new things as well as get tips to improve our DJ business." Sonny agreed, but added a very unique insight. "I think there's a lot of opportunity to raise one's self-esteem. I get critical of myself but I come here and get new ideas and realize that others share the same issues in their businesses. It gives me reassurance that I am a good DJ." • Sonny is also looking to get "...into the digital age—I'm still using CDs—and it's nice to come here and get a hands-on." • "The most important element of the conference is meeting other DJs who are very cooperative—they're not hiding their little secrets because they're not in a competitive market...One guy in particular helped me tremendously in making a software decision."



"You learn so much more than you think you're going to learn," said Bryce Gardner of Clinton, UT, who was at the show with his wife Kerilee. "It's always a pleasant surprise when that happens." This is their third conference, but they haven't been to one in eight years. "I totally missed the vibe and the energy and I feel dumb for not coming." Well, life sometimes gets in



OUTLINE

SHOW PROFILE

the way of living, as they say. • While weddings are a big part of their business, there is also a large market for church dances in Utah. "If you think you're any kind of professional, come here and see what it's all about," said Bryce of the conference, "It'll change your perspective on the whole thing. It opens your eyes—it's a great learning experience."

Jeremy Landby has taken his DJ business and split it into several pieces. The reason? Focus. Not the Ford, but the marketing. The Minnesota company has several divisions which handle a variety of events. For example, one division—The Undertakers—focuses primarily on school dances. There's also Ultimate Entertainment, which does weddings and other events. • What brings Jeremy out year after year is the educational experience, and this year the workshops really caught his attention. Jeremy's been to eight conferences and Julie's on her second trip.



They say the third time's the charm and we were charmed by the presence of **Gayleena** and **Jeff Miller** from Jeffery Miller Productions in Manteca, CA, a single-op husband-and-wife company. While they were certainly here for work, Gayleena was a hit dancing onstage with Tone Loc and the couple was looking forward to the evening's poker tournament. All work and no play makes Vegas, well, work. It's Vegas, baby, and what happens in Vegas, well, shows up in *Mobile Beat*. • While weddings and corporate events are the primary focus for Jeff, his teenage sons provide a lot of help when it comes to the school dance scene. Wow—teenagers that have some value. • So what did the couple think about the conference? "There's no coffee this year." Sure there is—it's down the hall, one right, one left and you're there. Sheesh.



When **Aaron Hilliard** from A Night To Remember DJ service in San Pedro, CA first started coming to the Mobile Beat shows eight years ago he opened a treasure trove of info that he used to expand his company. Now a successful multi-op, Hilliard sees the MBLV as a way to reaffirm the things he's learned in the past and visit with friends from around the country. "When I started coming this was just a part-time thing but now the business has bought me a house and takes care of me," he says. "Even if you think you know it all, there's always something you can learn."



While many of the attendees at Mobile Beat come from markets with dozens or even hundreds of disc jockeys, **Stephanie**, **Jakob** and **Danielle** can count their competitors on one hand: there are three. So Rockies Mobile Disc Service certainly stands out in their

market with nine DJs on staff. "It's the best job in the world," says Jakob Olheiser. Last year the crew made the trip to Vegas but only spent time in the exhibit hall. This year there were seminars for all. "Peter Merry's seminar was brilliant," but they also really enjoyed the one on Master of Ceremony techniques and had yet to enjoy the whole show.



You might recognize **DJ Toad**—he's the guy who put on the off-site event at Hogs and Heifers. If you remember that event, you might not have been there; it was sort of like the 1960s. But seriously, Toad has some great advice. "Go out and network with people: Meet some new ones, catch up with old friends. Go to dinner or lunch with someone different every day. Don't be shy." Toad's company in Cincinnati, OH, does events of all sorts including some very high profile functions. Toad's also a firm believer in giving back to the community that supports his company and has kept his multi-op in the spotlight for 15 years now.



Everybody has different objectives when coming to Vegas for the Mobile Beat Conference. For **Troy Rayburn** from Tickers Music Mania in Casper, WY, his reason was very specific. "I want to learn, learn, learn." Rayburn had been in the DJ business for 10 years yet had never seen another mobile DJ perform. "I have to move up if I'm going to make a life of this business," and that's exactly his vision. "I came here because I knew I could get the information I need." • Right now Rayburn is a full-time DJ who is a single op. While so many DJs say they specialize in weddings, a huge part of the business, Rayburn particularly enjoys class reunions. • He does like the interactivity of weddings. "I like the games and such." We caught up with Rayburn on the second day of the conference and he had already absorbed six workshops with more to come. "Unfortunately, I have to go home tonight." Among the highlights for Rayburn were marketing tips, methods for standing out from the crowd, and how to present yourself on the microphone. "Everything I thought I knew...I didn't know squat."



Sometimes you can just feel the energy when someone has something they're focused on, and that's just what was happening when Mobile Beat caught up with **DJ Dude** from McCuen, TN. Oh, his driver's license might say Mark Rose but among friends we can call him Dude, dude. • So what was the big thing Dude was focused on? "If I can come up with my costume for my act, I can participate in the All Stars. [Now the ProDJ Showcase - Ed.] I'm looking for a party store with a horse costume for my act." Those who made it to the event know that DJ Dude found one. Save a horse, ride a DJ. Or a cowboy. • But horses and parties weren't what brought the veteran DJ across the country, it was marketing. "Marketing, marketing, marketing." To be specific, Dude flew out for Jay Conrad Levinson. Even though we caught up with Dude right at the beginning of the conference, he had already bought the DVDs Levinson made available. Back home Dude operates a single-op DJ service but does enlist the help of his wife, who assists with with show itself. "Best roadie I've ever had!" The company is pleased to be involved in virtually any type of event, "...whether it's a Harley event, wedding reception, school dance or whatever it takes. You name it—I do it." **MB**



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WHY BUY HIGH QUALITY?

A deeper look at how to make the decision to buy

By Carl E. Ondraka

Every couple of days in the online DJ forums, there's an inevitable post discussing a problem (failure) with a piece of equipment. Many times the forum thread turns ugly and bashes a particular manufacturer. So we speak of buying high quality, but what constitutes this characteristic? It seems like a perplexing puzzle of information overload to the novice and skilled disc jockey alike. Why buy high quality? While there seems to be an obvious answer to this question, how does one determine, choose, and purchase high quality? Let's break it down a little first, and then answer the question.



Defining Terms

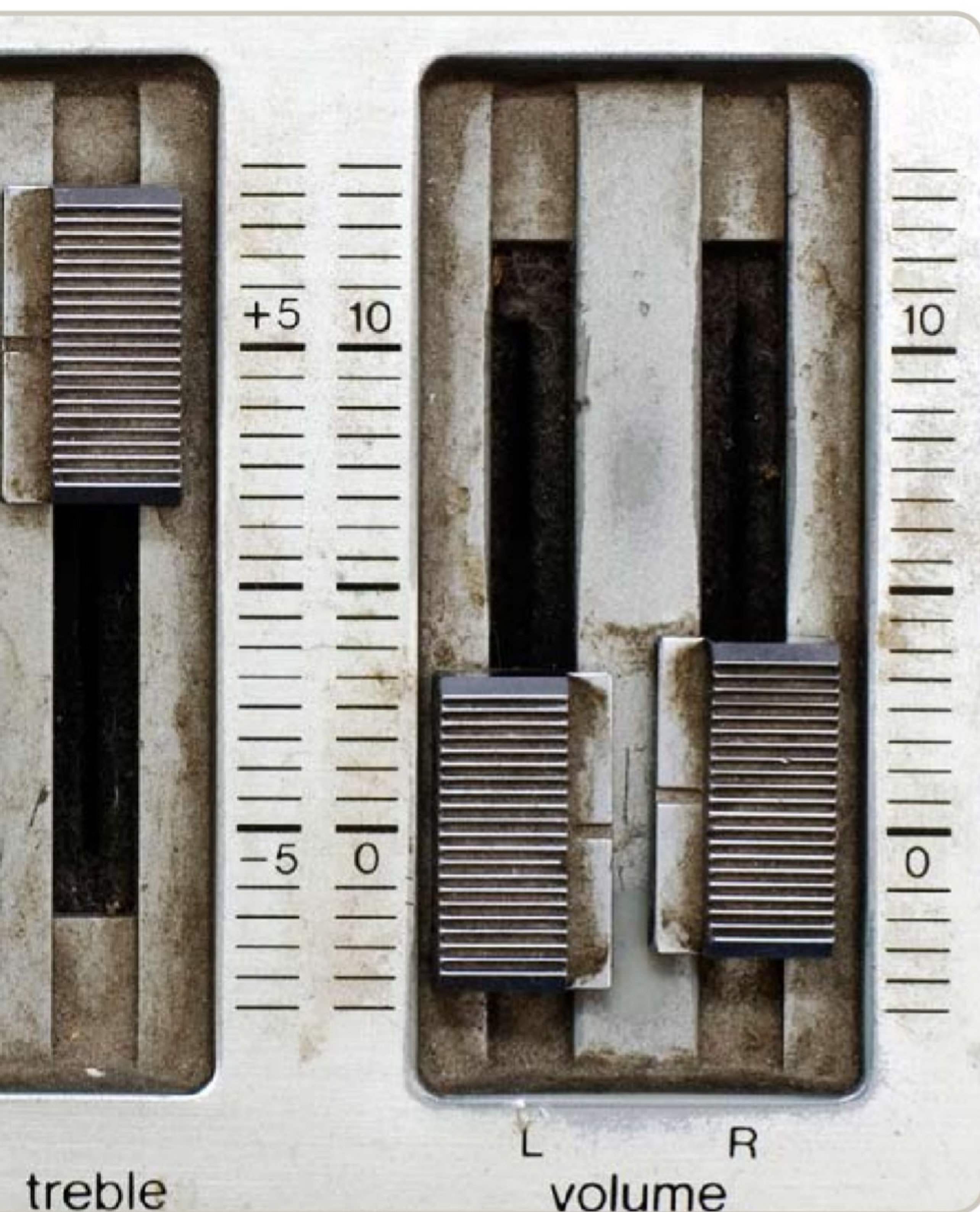
"Quality" by definition has multiple interpretations, but for disc jockeys, the *usefulness*, *superiority*, and *longevity* of equipment are typically discussed and valued. Quality starts at "conception;" to be considered high-quality or "world class" it must be present thru out the entire engineering, manufacturing and delivery process, and combine these attributes to achieve a level acceptable for the end use. The many facets to quality, and the steps it takes to design, build, and use a product worthy of disc jockeys' regular use, are all more important than the price of purchase...or are they? The saying "You get what you pay for" might or might not be the best measure of quality when you look at a product's lifespan from cradle to grave.

During inception, the product is usually assigned a selling price and engineering must create a design using components that fall within this selling price. This price point defines

the level of quality and features that the end user can afford to pay for, and live with, for its intended use. In a sound reinforcement system, the electrical components and design can achieve either an unbelievably clean reproduction of the source material, slightly degraded, or even horrible playback. This is based on the balance of the usefulness/superiority factors of quality. Depending on the needs of the customer this can be either a low-cost or expensive requirement.

Unexpected Aspects

The manufacturing process used to assemble the design can affect the finished product's quality. Mass production can induce defects/flaws that over time can cause a failure, and for DJs, it's usually at the wrong time. The manufacturing quality of the finished product is determined by the systems used to "detect the defects" and to "prevent the defects." This cost of



A balance must be found between the components used and the cost of manufacturing the end product, while still maintaining an attractive price.

it's own. Then, if repair is required, the questions become how long will it take and will it be fixed the first time? This part of the quality picture encompasses all three of the attributes, usefulness, superiority, and longevity.

A Question of Balance

Determining what high quality is and what it does for your needs requires some homework. By reading this article you have already taken the first steps by subscribing to industry magazines with product/manufacturer reviews. Signing up on chat boards and forums provides peer reviews and non-manufacturer based critiques of products and services. Renting products and getting live use before purchasing also helps with the collecting of data to get a better understanding of why some products and manufacturers are better than others.

A high or low price does not always determine the answer to the question. Your particular needs will determine this more than anything else. A high-quality product for a particular application might include: high longevity, high usefulness, but lower superiority, while another example might be: high longevity, lower usefulness, and high superiority. These attributes can change based on what the expectations and needs are. There are some lower-priced products that meet the high quality standard. Finding a manufacturer that balances a reliable product, with enough features, at a reasonable price, that can withstand the environmental conditions, has great customer support, and can get it in your hands in one piece, is what determines high quality.

With all this in mind, the answer is that you *should* buy high quality, but the level of quality required for a particular use, and the budget available needs to be determined first before spending time and money on equipment. **MB**

quality must also be included in the product's selling price. So even if the best components were used in the design, if defects are induced during the manufacturing process, the superiority and longevity attributes can be negatively affected. A balance must be found between the components used (features/specs) and the cost of manufacturing the end product, while still maintaining an attractive price aimed at the end-user's needs and budget.

Other factors, outside of the manufacturer's control, which must be applied to the design and manufacture of the product, are the environments that the piece of equipment will be subjected to when used and transported. Disc jockeys put their equipment through a gauntlet of conditions from extreme cold to high heat, electrical disturbances, physical shocks, and chemical attacks from cigarette and fogger smoke. And don't forget about the mishandling of the package from dealer to cus-

tomers by our favorite shipping companies. So, the best-made product with all the features a disc jockey desires can have the usefulness and longevity attributes destroyed before they even receive the product to use it.

The final piece of the quality puzzle is customer/product service. The best-designed product with impeccable service life, and every conceivable feature, is worthless if the user manual, customer service, and ease of repairing the product are horrible. Many companies shift design and manufacturing to offshore countries to reduce costs so they can include more features for the same sales price. Language barriers along with "how to use" assumptions can cause user manuals to be very cryptic and confusing. So the next step is to contact customer support. With today's automated tech support phone systems, talking to a knowledgeable human being, let alone getting a quick answer to get a piece of equipment running, is a nightmare all

Multiplicity of Mixers

The growing numbers add up to a mixer that's exactly right for you **By Bob Dietrich**

Mobile DJs today have more mixing options available than at any other time in history. We have a variety of 10" battle-style mixers; the many traditional 19" rackmount units available can range in size from a compact single rack-space unit up to a behemoth six spaces and even larger. Faders or rotary? Today you can have it your way. iPods® even have their own segment now, for those choosing to utilize those compact storage devices.

The Power of 10

Let's start with the 10" mixer. Many call these "battle" mixers and they are typically what you'll find competition DJs using. These are very popular among mobiles that specialize in club work as well as school dances. Their size and features work very well in these very hands-on applications. Where choices in this segment were once very limited, there is now a great number of options available. The standard two-channel units have been joined by mixers with four or more channels. Many now have more than a single mic channel, after many operators have asked for more.

All but the entry level units now have equalizer "kills" (settings that complete remove selected frequency ranges) for each channel. One can find a host of other features in this segment, including a full range of audio effects, for those creative mobiles that prefer all their effects in a compact package. With modern technology, we have seen prices for this segment starting as low as \$49!

Hey 19

Next up we have the more traditional 19" rack-mount units. You'll find many mobiles using these, especially those who specialize in the wildly popular wedding reception market. Yes, you can actually get a very compact unit that's only one rack space high! (This unit, from Rane, is becoming increasingly popular with digital mobiles, as it's a very high-quality unit, yet very compact in size.)

Next in this segment are mixers three to four rack spaces in height, which can have from four to eight channels or more. Options and quality of course rise in accordance with price. Options here can include digital inputs/outputs, effects, samplers, and optional rotary faders, among other enhancements.

Moving up further, we find larger units, over four rack spaces high, that typically provide more PA mixer functionality, with multiple mic channels and the flexibility to hook almost anything up to your system. While some people feel the 19" mixer is old school and antiquated, many manufacturers have their flagship models in this segment. The 19" mixer still continues to be the standard for the vast majority of mobile jocks and for many club installs as well. These larger units can have a vast array of options including a multitude of effects, equalization and other processors right onboard.

Typically, you'll find the highest quality sound on the higher end 19" units, as well as better reliability. It makes no sense to run a music source with high sound quality through an entry level mixer that can introduce noise into your system. These flagship models can range in price from \$500 into the several-thousand-dollar range.

Different Mixing Angles

Many mobiles are expanding into video—it's not just for school dances anymore. Video playback and live video feeds have become quite popular for mitzvahs, as well as upscale receptions. At one time there were compromises to be made in the choices you had along with the control

of these devices. Decent video mixing required expensive, overly-equipped units that amounted to overkill for most DJ applications. Now we're seeing the manufacturers bring more DJ-specific mixers to market, with quality components designed for audio/video mixing that provide excellent sights and sounds. I look for this area to continue to expand in the coming years, bringing more options and less compromise for the mobiles who offer video. It should come as no surprise that units capable of more functions will continue to have a higher price point as well.

We can also find some discriminating jocks using small multi-channel boards designed for bands and or sound reinforcement. Interestingly enough, this is what the earliest mobiles used since there were no DJ specific mixers back then. While these mixers typically have a large footprint, models are available that can be rack-mounted in a standard 19" console. Generally you'll find 12- to 14-channel units in this setting





MIXER MAKERS

| | |
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| Mackie | mackie.com |
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| Yamaha | yamahaproaudio.com |

D.P. Walsh

and many operators claim better sound quality, more flexibility and just feel more comfortable using these. While you give up cross-fading capabilities, you do add more overall control and flexibility with outboard effects and processors being easily integrated with these units. Look for pricing to start around \$300 but they easily surpass \$1,000 as they add more channels and features.

Extra Dimensions

A few manufacturers now market units which combine a CD/MP3 player with a mixer all in a single chassis. While originally these units were marketed more towards backup duty or amateur "bedroom" DJs, today we find some nice professional units available in this category, with a great variety of features that even a mobile jock doing clubs can appreciate. Walk in, pop the top, plug in and you're ready to go in seconds. Many mobiles are finding that these units work very

well for smaller, less demanding events such as wedding ceremonies, backyard functions etc. And, of course, they still provide an efficient backup for your main system. While prices can start for these at under \$200, it should be noted that these are the units more suited to the bedroom DJ and not the pro mobile. The higher end here will feature substantially higher pricetags, but will also be lightyears better in performance and reliability.

Another new mixing option that supports playback is designed for the use of iPods®. Basically, you have a mixer with docking capabilities for two iPod units, along with better control of the iPods than is provided by their own limited interfaces. There has been impressive growth in this segment, mirroring the popularity and ease of use of this tiny-on-the-outside but big-on-the-inside music storage/playback device. While there has been a lot of debate as to whether or not the iPod is a suitable "profes-

sional" device on the forums at ProDJ.com and elsewhere, when used like the all in one CD/MP3 units mentioned above, I see it as simply another storage medium and option.

When exploring your options, keep this in mind: Your sound system will sound only as good as its "weakest link." While it makes no sense to buy a top-of-the-line mixer for an extra ceremony system, it also makes no sense to use an entry-level mixer on an otherwise superb system. I've seen tremendous growth in the mixer category in the last 30 years with explosive development in the last 10 years. I've also seen the quality rise substantially across the board while the prices have not. When factoring in what these units cost in today's dollars compared to years past, it's clear you can expect better performance at a very reasonable cost. Modern mixing options make it possible to find what you need and want at a price you can truly afford. Isn't technology grand? **MB**

Serve and Protect Your Gear

A lineup of methods to extend the life of your equipment

By Jake Feldman

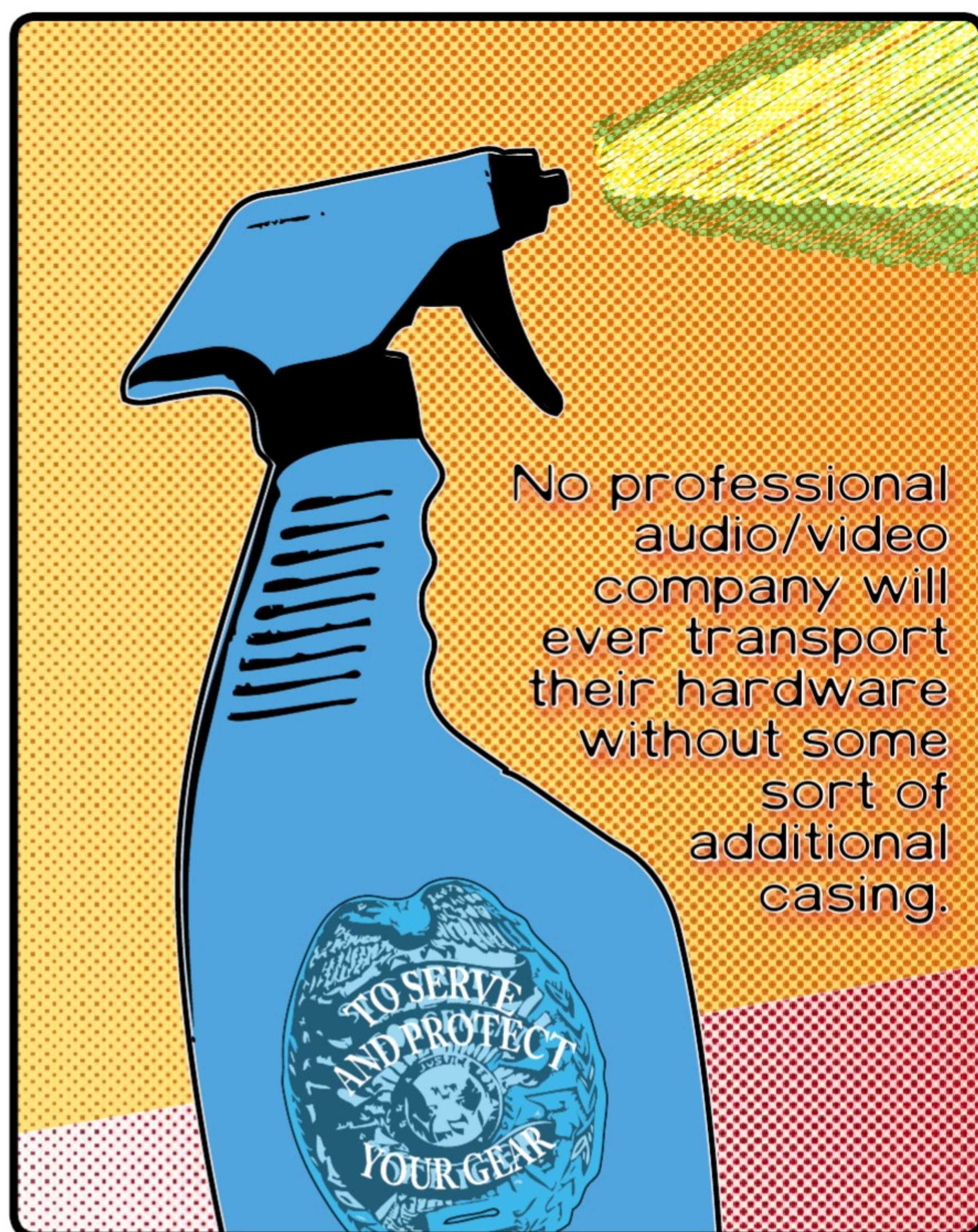
Our gear is the tool that allows us to perform and do what we love, and most of us care for it accordingly. Still, we wonder why it needs to be replaced seemingly every couple of years, even though we think we are being extra careful and cautious. And it only takes once, however, for that mistake to happen—just one hurried load-out that means hundreds of dollars of repair expense.

On the Case

The first step to properly protecting your investment, whether it's a simple piece or the most important aspect of your rig, is to properly guard it from the rigors of the road. Protecting your gear from the road means storing and transporting it in some sort of case or bag. I guarantee you that no professional audio/video company will ever transport their hardware (other than speaker cabinets) without some sort of additional casing. It not only shields the gear from bumps, nicks, and in some cases drops.

There are many casing options available at reasonable prices. Amongst most mobile DJs, the traditional choice has been **carpeted cases**. Most find that they do less damage to seats in passenger vehicles and that they provide adequate protection. Carpeted cases are also often beneficial to those in colder climates, as the carpet on the exterior of the case can provide some insulation. Years of heavy use, however, will make most carpeted cases look shabby and worn. The carpet will then look like your old letterman jacket with a few years' accumulation of fuzz.

More recently, the dip in price in **flight-style cases** (smooth sided, with heavy-duty panels) has made them more attractive financially as well as visibly. These cases have been the standard among touring production companies for decades. Everyone from TV to exhibition companies



No professional audio/video company will ever transport their hardware without some sort of additional casing.

use this style of case, due their durability, their easy load-ability with forklifts, and also their ability to be tagged for easy identification. Flight cases—unlike carpeted cases—can be painted with stencils to ensure that contents are not lost and can be easily discernable from similar cases.

As I already hinted, one downside of flight-style cases is that they are typically a little more expensive than carpeted cases. Although flight cases will wear and become scuffed, they tend to do so at a less rapid pace than carpet cases deteriorate, meaning the added investment will equal more usable time.

Another style available for consideration is the **molded case**. These heavy-duty plastic cases tend to come in much smaller sizes than either carpeted or flight style, but the protection offered is still pretty good. Molded cases gained their popularity, ironically, in the airline industry, as they are lighter than flight-style cases, therefore allowing more cases to be loaded. A slight downside of molded cases is their inability to take as much pressure as either flight or carpeted cases. For normal DJ uses, though, they work great for

consoles, mixers, and amplifiers.

Bad Weather Warning

An often overlooked factor in protection among mobile entertainers is the effect that weather has on gear. For anything that has any sort of micro-chip inside (controllers, computers, CD players, some mixers), extreme cold or heat is not advisable. Most other types of gear, including lighting, and PA equipment (amplifiers, speakers, mics, etc.) also have low tolerances to both hot and cold temperatures; not properly storing or transporting your gear in a climate-controlled environment can lead to early failure due to condensation or silicon-melting heat. Almost everywhere in the country has, at certain points in the year, extreme heat or cold that is responsible for gear failure, or at least temporary downtime.

It is advisable to keep your sensitive gear in a climate controlled location that does not reach less than freezing or over 100 degrees Fahrenheit. Also important are fans and cooling devices when performing outdoor events in extreme heat (not only for your equipment but also for your

No More QSC Amps for Ray Mar

A powered speaker skeptic makes a big change.

For 30 years, crowds have depended on DJ Hall of Fame inductee Ray Martinez for the best in mobile entertainment. And Ray Mar has depended on his QSC amps. But now he's changed his tune.

"None of the powered speaker systems I had ever heard before matched my QSC powered component system. But as soon as I heard QSC's HPR speakers, I knew it was time to retire my old rig," says Ray. "These are truly the first powered speakers with the natural, accurate and powerful sound that I want for my clients. And since the power module is based on RMX amplifier technology, I know I'm getting the same QSC reliability I'm used to."

There's no guarantee that HPR speakers will get you into the DJ Hall of Fame, but a great sound is a fine start. With a complete line of 2-way, 3-way and subwoofer systems – not to mention the amazing new HPR122i (pictured) – there's an HPR system for you at your favorite authorized QSC pro-audio dealer, or visit us online at www.qscaudio.com to learn more.

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most important piece of gear: yourself).

Appearance Ticket

There is nothing worse than having an event at an upscale venue and showing up with shabby equipment. Even with careful care of your gear, wear will become evident after a few years. Options such as patching (for carpeted cabinets) or painting (for textured cabinets) may sustain your equipment for a little while longer. Painting is relatively easy and may be as simple as removing a grille and spraying or touching up scuffed corners. I would recommend covering every internal component, no matter if it is in the spraying area or not, with plastic or newspaper. Paint splatters can be not only annoying but damaging to gear functionality when in an undesired location.

When painting and patching aren't enough, spray-on bed liner (the kind seen on vehicles) is a valid choice. Cases and speaker cabinets are perfect candidates for this procedure, as it adds about 1/4" inch of textured protection to the outside of a surface. Besides providing a classy and sparkling finish to your gear, spray-on bed liner doesn't wear and doesn't affect sound quality when used on speakers. (See the Mobile Beat Gear Book, issue #111, December 2007, for an article detailing this process.)

And don't forget the original purpose of spray-on bed liner. For those with trucks or vans, spray-on bed liner wards off dings and scrapes to

your box and bed paint from metal corners and sharp edges. If you want any sort of resale value from your heavily used touring vehicle, spray-on bed liner is the way to go.

Something Smells Funny in Here

Years of abuse on the road not only leaves scuffs and scars on equipment, it also may leave an unpleasant odor. Entertainers who use the same rigs in bars that they use for weddings in non-smoking venues may not notice the odor of cigarettes due to familiarity, but non-smoking guests do. Some may even change their perception of your services if they have a close table or if they venture over to request and are offended by the aroma of your equipment (or you!).

One of the most important things to remember, especially when masking cigarette smoke odor, is not overdoing the masking smell. Too much "pine-tree perfume" could make you and your area of the room smell like a streetwalker. A subtly smelling product not normally used in the entertainment market is Febreze. It can be applied to almost anything, including cases, curtains, skirts, vehicles, and speaker cabinets. After rentals at frat houses, Febreze is often the only thing that keeps me from throwing away perfectly good speakers that end up smelling like the inside of a keg.

Cabinets and cases covered in carpet can also develop lint and debris that can be hard to get off without damaging the carpet. For this, I

recommend either a heavy duty lint roller or a vacuum cleaner with a hand brush attachment. Doing this every weekend, especially with rental and outdoor gear, greatly enhances the visual appearance of your gear to potential renters or audio-visual clients.

Concluding Arguments

Think about it: Your gear is the second biggest investment that you'll make as an entertainer. Behind music, nothing is more expensive—and important—than quality equipment. Long-term reliability is something that ultimately cannot be bought, but can only be achieved through taking care of your investments.

Emotional attachment is also a big reason to take care of your equipment. I have pieces of gear that I absolutely love, like my computer rack, which I will do all that I can to make sure it is in top working order. I am sure I could get by without it, but after so many events it's become like a good luck charm—so why mess with success?

Although some of these tips may seem a bit basic, they are cost and stress-saving and we all need a reminder now and then. Have you gotten a bit lax in your maintenance routine? Following these tips will definitely save you some headaches down the road. And even in the here-and-now, for a long string of back-to-back events you need to be at your best—and that includes your well-groomed equipment. **MB**



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Increasing Your Lighting Intelligence

Go to the head of the class: The ABCs of DMX control

By Nick Burke (a.k.a. DJ NickyB)

Many of the DJs with whom I've communicated over the past 10 years on ProDJ.com have expressed a level of "fear" over switching from conventional sound-active effects lighting to so-called "intelligent lighting." Why, I'm not sure, as there are numerous advantages to using intelligent fixtures over conventional effects (commonly referred to as "spin & pukes"). The biggest advantages are the ability to use more colors, gobo images and beam positioning, thereby getting a wide variety of looks from a single fixture as opposed to a simple ON/OFF presentation. It is this versatility that gives "intels" their distinct advantages. The result is fewer fixtures providing a much larger impact to your show. As mobile DJs, we're always looking for ways to reduce our load yet remain as flexible as possible. However, there are downsides to intelligent lighting: higher cost per fixture; a somewhat steep learning curve (which generates that fear of learning a new "language"); and the time consuming programming process. The good news is that as the technology has improved, the costs have come down. And, with practice, the programming time will grow shorter and shorter. The first step is to understand DMX—the lighting control protocol that makes intelligent lights intelligent.



What is DMX?

Simply stated, it's a digital language used to control lighting. In its initial form, it was designed to handle 512 separate channels, hence the term DMX-512. However in its current form, coupled with the ever-growing use of computer technology, it has been greatly expanded. I've seen up to 4096 channels, but there's no reason to stop there. Each group of 1024 DMX channels is known as a "universe" and it has become commonplace in large concert environments to use multiple universes. However for the purposes of this article I'm going to limit our discussion to those first 512 channels.

How Does It Work? Step Right Up...

Each of the individual 512 channels can accept values from 0 to 255 with 0 being the minimum or full "OFF" and 255 being the maximum or full "ON." These values can be applied to many functions of a particular intelligent fixture. Intelligent fixtures are designed to fill a large variety of purposes and each fixture can use any number of DMX channels based on the number of features a fixture offers. For example, a simple color

changer, like the original Chauvet Colortrack™, a 250W halogen color changer, which has two channels of control. (Editor's note: The current Chauvet Colortrack™ 250DCR-ILSTM features 5 channels.) Channel 1 provides lamp control with full dimming capability: A value of 0 would be OFF or "blackout" and a value of 255 would be full ON, or the brightest setting. The remaining values between these extremes provide the varying degrees of dimming. Channel 2 provides indexed positioning of a wheel containing a number of colored glass filters, allowing control over which color is in the path of the fixture's lamp.

Taking things a step further, let's look at American DJ's Punch LED Pro, a panel-style LED color changer with a choice of three- or six-channel DMX modes. In its simplest form, three-channel mode provides full OFF to full ON of three groups of red, green and blue LEDs respectively. With 255 degrees of dimming for each of the three colors, this fixture has the potential of 255 x 255 x 255 combinations of red, green and blue respectively or 16,581,375 different hues! This means changes so subtle that they are not obvious to human eye are possible—a tremendous

amount of color control, especially when compared to a standard PAR can using a single filter gel.

More sophisticated fixtures like the Martin SCX-500 flat-mirrored scanner or similar, generally will use more of the available 512 DMX channels. The SCX-500 offers two DMX modes, six-channel being the norm, with an optional eight-channel mode that provides better mirror speed control. For brevity's sake, we'll discuss six-channel mode. Channel 1 provides control of a variety of functions including strobing, music and auto trigger modes as well as access to the internal programming instructions known as macros. Channel 2 controls lamp ON, OFF and dimming functions. Channel 3 provides color filter selection, while channel 4 provides gobo image selection. Channel 5 controls mirror left-right pan positioning and channel 6 provides mirror up-down tilt positioning. Keep in mind, this fixture is one of the SIMPLER scanners. More complicated scanners can have rotating gobo controls, zoom and focus capabilities and even multiple color and gobo wheels. Just remember, more features means more control. The more sophisticated your fixtures are, the more DMX channels are required per fixture, therefore fewer fixtures can be used in the limited 512 channel "universe." I personally have worked with fixtures that have required 48 DMX channels each, and as you can see, using 10 of these units would consume a large portion of our 512 channel "universe" very quickly. This is why the DMX protocol has been expanded and grown to use multiple universes.

What's Your Address?

The topic of DMX "addressing" is typically the most difficult for beginners to comprehend and causes more problems for the unknowing than you can imagine. For those of us fortunate enough to own newer fixtures with digital address displays, addressing is relatively simple. For those with older fixtures that use "binary" DIP switches, read on. Rather than go into some long dissertation attempting to explain the relationship between the DIP switch mechanism on the fixture and its relationship to the actual numeric value address for the fixture on the DMX data line, I'm going to refer you to one of the best DMX addressing references I've been able to find so far on the internet. The support staff at American DJ has put together a downloadable chart depicting the DIP switch settings for addressing fixtures to any of the 512 channels. You can find it at <http://www.americandj.com/pdf/DMXCHART.pdf>.

(There is one caveat to this chart, namely a "double standard:" the US DMX standard sets the DMX address to 0 when all the DIP switches are OFF, while the European standard sets the address to 1 with all switches in the OFF position. To avoid confusion, both listings are provided. However, I haven't seen a European-standard DIP switch setup since the old LyteQuest MotorScans and ColorScans, so you likely won't need to worry about the difference.)

Common DMX Missteps

Common mistakes made in DMX are incorrect DMX addressing of fixtures and the "crosstalk"

that occurs when two or more different fixtures are sharing one or more DMX channels. This usually results in erratic behavior of the second fixture while making intentional DMX adjustments to the first. Another common mistake is using incorrect control cables. Proper DMX cables have a nominal impedance of 120 ohms as opposed to 80-ohm low-impedance microphone cables. Unfortunately both use 3-pin XLR connectors and are difficult to tell apart. Mixing cables also wreak havoc in the data line due to changing impedances when passing the signal from fixture to fixture. What makes this even worse is that using short runs of 80-ohm microphone cable usually allows you to get away with it but, it is not good practice because it will bite you when you least expect it. And you must always terminate your DMX data line with a 120-ohm terminator plug to reduce the chance for data errors. Terminators are available through dealers but amount to nothing more than a male XLR connector with a 120-ohm resistor soldered across pins 2 and 3.

Get with the Programming

Programming a show is perhaps the "scariest" part of using intelligent lighting. All the controllable features are great to have, but when programming, they can be very tedious and time consuming, especially for a beginner. I recommend starting small and building from there. Remember, the more programming you do, the faster and better at it you will become. Prior to starting, I highly recommend you take the time getting to know your fixtures and your controller. By all means, take the time to read the user's guide for each fixture, cover to cover...TWICE! This is definitely NOT a situation where you can leave the manual in the box.

Once you've read up on your fixtures, keep the protocol tables for each unit handy, as you will need them for reference during the programming process. I recommend that when addressing your fixtures, you group "like" fixtures together in your addressing scheme. In other words, keep your color changers together, scanners together and other effects together. Doing so will provide a more organized and logical access to major portions of your overall show presentation. There are three basic building blocks to DMX programming: scenes, patterns and shows. A scene is like a color photograph: What you see is what you get, nothing in the picture changes, it's static. Should any characteristic of that photo change, then it's a different scene. By changing scenes in a sequence, you create a pattern. By running multiple patterns in a sequence, you create shows.

The aforementioned tedium to DMX programming comes from the fact that you must set the traits (i.e. ON/OFF, color, intensity, beam position, gobo pattern, etc.) for each individual fixture or combination of fixtures prior to saving their settings as a single scene. Depending on how much memory your controller has (i.e. how many scenes it can store), it will take some time to completely load all the control info. But once you've finished and you get to see the fruits of your labor, I think you'll be very pleased. **MB**

DMX PROGRAMMING PRECEPTS

- 1 Don't be totally blown away by the fancy features of effects fixtures. Too many beginners fail to see the value of color fill. It is like not seeing the forest for the trees!
- 2 Use solid color fill to establish a mood then use effects to enhance that mood. Keep your colors complementary. Some combinations just don't look good together and not all colors flatter all skin tones. For example, a light green makes people appear washed out, very pale and sickly.
- 3 Effects fixtures always look better in numbers. One scanner doesn't do much for your show. But two or four can do wonders against a complementary wall of color.
- 4 Don't overuse fog or haze, especially at weddings because it can destroy your client's photos. When you can't use it at all, rely on gobos and color on ceilings, walls and mirrors instead of on the dance floor. Don't be afraid to light your backdrop.
- 5 Use strobes in short bursts for effect and accents. Long term exposure gets very irritating and may trigger health issues in some audience members.
- 6 Keep laser lights targeted overhead, regardless of their power, for safety reasons.
- 7 Take your time programming, keep fixture changes minimal (i.e. don't run color wheels and gobo wheels constantly from one limit to the other) and don't be afraid to ask for help.



Direct Transmission: The Sequel

Sound with no strings attached **By Stu Chisholm**

Way back in March, 2006*, I wrote in these pages about a method I use to pipe the music from my mobile DJ console into the house PA of a banquet hall, and how that same method can be used to wirelessly transmit music to speakers placed in another location. That method takes a bit of work, modifying a wireless lavalier body pack and receiver. Since then, there have been some exciting new developments in wireless sound reinforcement.

Off the Rack Replaces Custom-Made

When browsing my favorite DJ toy store, I stumbled across the Phonic's Universal Wireless Speaker Kits. (See our review of Phonic's WM-SYS4 in MB 110, Nov. 2007, p. 88 - Ed.) It comes in two versions: the WM-5453 single channel, and the WM-5454 dual channel (stereo) model. These give you a wide range of possibilities when you need to put sound in a lobby, on a deck, in another room, or even at the other end of the parking lot during a car cruise!

First, let's start with tapping a venue's house PA. Use a direct box to take your spare RCA type output channel on your mixer and connect it to the XLR input of the transmitter. Next, plug the receiver into the nearest wall jack. Be sure to bring volume up gradually, as most house PA systems aren't meant to handle loud bass and sharp music peaks. Once hooked up, guests will be able to hear you throughout the building, wherever the venue has speakers installed. Very handy if the bride is in the ladies' room having her dress pinned-up by her bridesmaids, or your photographer has stepped onto the patio for a smoke.

Of course, the reason Phonic (www.phonic.com) created these kits is to let you place a speaker up to 300 feet away, or even in another room. In that case, you connect the receiver to an extra powered speaker. The stereo unit has two receivers, so you can run your second room (zone) in true stereo. By ordering several receivers and switching them to the same frequency, you could run as many speakers as necessary to cover any size venue—all wirelessly. Getting interference? No problem. The Phonic systems offer 16 different user-selectable frequencies, so several

Guests could hear all the announcements and background music without a blare from a single direction.



DJs can use the system in a multi-room venue without a hitch.

Don't have powered speakers? You can still set up an amp and speakers in the traditional way and feed the amp with the receiver. No matter how new or old your DJ systems might be, a Phonic Universal Wireless Speaker Kit will make hooking up a wireless PA a lot easier.

As they say on late-night TV, wait—there's more! Phonic also offers a variety of self-powered speakers with the receiver built right in! The Performer A230 [pictured] is a full-range cabinet with a 12" woofer and a 275 watt internal amp; the A520 steps-up to a 15" woofer running at 160

watts; and the A540 bumps the wattage for its 15 incher up to 400 watts. No receivers to carry around or plug in, saving set-up time and hassle!

To the Power of 70

Next, I'm going to mention something that most mobile DJs have never thought about using: 70-volt speaker systems. These are most often the type used in in-ceiling background systems, but can offer a hard-pressed mobile DJ an option when a venue doesn't have a PA system, or no-compromise background sound is needed over a wide area. The speakers themselves aren't that expensive, although you'll need a bunch of 'em. You'll also need a 70-volt amp, which also isn't too pricey. 70-volt speakers have a transformer on them with several taps. The higher the tap you use, the louder the speaker will be. The drawback is that you won't be able to use as many. So, for instance, if you have a 50-watt amp, you can run 10 speakers using the 5-watt tap, or just five using the 10-watt tap. The idea, though, is to spread the sound around!

The best example I can think of, where a 70-volt application is called for, is a notorious venue in my area that has the DJs set-up in the big "library," with dinner is just off the this room, going across three separate rooms. On the upside, there are older, casement-style windows with very generous ledges that run the perimeter of the rooms. The downside is that even with the kind of wireless systems I described above, a full house would require at least three speakers, and there really isn't an "out-of-the-way" place for a stand.

Instead, my solution has been to place a small 70-volt box speaker in each window, for a total of 12, all tapped at 10 watts. Wiring the speakers is much less of a chore, since 70-volt speaker wire is much thinner than standard cable and can be had at any hardware store. The cable goes out from the amp and leapfrogs from speaker to speaker. I fed the 140-watt amp with a wireless receiver. The sound is pretty impressive for such small speakers, and getting the system up and running only added about 15 minutes to my set-up time. Guests could hear all the announcements and background music without a blare from a single direction. Best of all, the 70-volt package is an add-on that can pay for itself in just a single use: My total investment was just a hair over \$300.

As always, if you have any comments or questions, or would like to suggest a topic for a future article, please feel free to e-mail me at DJ@DJStu.com. Until next time, safe spinnin'! **MB**

(* See MB 100, March 2006, p. 50 for Stu's previous column.)

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Gear Does Not Equal Game

The best performers understand the equation

By Mike Ficher

Gear is exciting. Gear is sexy. Gear is cool. Gear is the hot sports car on the road of mobile entertainment. Always the buzz at tradeshow and on chat boards, gear, in the non-contextual words of Gordon Gecko of Wall Street fame, is good.

But, if a mobile entertainer relies solely on gear to impress clients, and thus to make a living, well, the stocks of his or her company will probably not be inclining "upward and to the right." And, that would not make Gordon a happy investor.

The Way You Do the Things You Do

Think about all the entertainment and presentations where gear is a minor or non-existent part of the equation: Improv players perform and entertain with no props and the art appears quite popular, with almost every major city—and many smaller and mid-sized regions—boasting a professional troupe or two or three. Mimes use space, movement and the viewer's imagination to create worlds and convey emotions. Stand-up comedians rely on their routines, their wit, their observations of current events and human nature and their awareness to entertain. Dancers engage their practice, their passion and their artistic and athletic skill to entertain friends, audiences and, occasionally, to impress judges. Public speakers may be armed with PowerPoint slides and laser pointers, but their success will ultimately be

judged on their ability to verbally communicate the goals of the presentation. So what do mobile entertainers really count on to succeed at an event?

Kaleidoscope Eyes

Think about how many times someone said to you after a gig, "That was the coolest sound system ever!" Maybe there were a few, and those were probably the same dudes in high school who leaned over the hood of the exposed engine and muttered, "That is the most rad chrome thing I've ever seen!"

Now, think about how many times someone said to you after a gig, "Wow, what a great time!" or "We danced all night" or "That was the best party ever!"

No comparison? Yeah, thought so.

This discussion is by no means intended to belittle the value of gear. Rather, the purpose is to frame a perspective about gear in relation to the goals of the event and an entertainer's contribution to the success of the gig. Gear is a means to an end, not the end in itself. Gear is the "support staff," under your direction, that facilitates the achievement of the goals of most events: a

Think about how many times someone said to you after a gig, "That was the coolest sound system ever!"

memorable, engaging, fulfilling time for all, which meets or exceeds the expectations of the event planner or audience.

Mr. Roboto?

Think about the iPod®. Certainly, it's a revolutionary unit, one that has fundamentally changed the way consumers and even entertainers play audio, particularly music. Yet, the unit cannot function without a human inputting songs and programming some kind of play list. And, at a party, the mobile DJ makes those decisions.

As a pro DJ, you work hard to be prepared and to be aware of the situation—to be able to "read the crowd." So, after you've successfully played the right song at the right time...do most guests care that it was played on an iPod, CD, MiniDisc, cassette, DAT or LP? No. They care (mostly subconsciously, while they dance the night away) that you hit the mark, and that the sound was clean, clear and at a suitable volume.

What You Need

What should entertainers expect from their equipment? First and foremost, gear should be

reliable, attractive, durable and responsive. Do you need the latest and greatest? Not necessarily. The utmost consideration should be reliability measured with excellent quality. Does your system function with plug-and-play capability at each event to support optimal time from arrival and set-up to performance? Can you modify the sound, if necessary, to accommodate specific room acoustics? Will your system fit comfortably in any setting?

A significant number of entertainers in the industry continue to function just fine with CDs and MiniDiscs. Yes, benefits exist for MP3s and computer-based music libraries—efficiency, storage capacity, access—but through experience and organization, most CD-based entertainers can find songs nearly as fast as MP3-based entertainers employing a search function. And, truth be told, mobile audio equipment is still a tad more reliable than a laptop.

Your performance tools, while functional and efficient, should be attractive and pleasing to the audience. Gear should not detract from the presentation of an event. Nor should it be a time hog for an entertainer. Time, as Gordon would concede, is money.

The exposed crates of the days of primarily vinyl certainly did nothing to enhance the appearance of the entertainer. Technology now certainly allows an entertainer to present a more compact, attractive, photo-friendly presence.

Gear should be able to weather the constant challenge of transport. Housing equipment in protective containers will extend its life and support an attractive appearance. Yeah, you might invest a little more time at each event, but the mobile business does not treat kindly sensitive equipment that is unprotected.

Finally, gear should be responsive to the specific needs of the entertainer. If you teach dance, do you need to employ a remote to start selections from the floor? Can you quickly access drops and sound bytes to supplement raffles, giveaways, comic bits and more? Will your system support multiple microphone connections, for karaoke or sound reinforcement, for example? The list of possible applications goes on and on...Fill in your own blank.

It's Up to You...

If all the areas mentioned here are functioning well, the stage is now set for your talent to shine through, and in turn for the event to be a true sensation.

So, yes, gear is critical, gear is eye candy, gear is sexy. But, gear is only as good as the entertainer pushing the buttons. And, in the long run, an entertainer will certainly be judged on the level of his or her performance and not necessarily on equipment quality. Just ask Gordon. **MB**

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A BIG-PICTURE REALITY CHECK OF CURRENT ENTERTAINMENT WEATHER CONDITIONS
BY MICHAEL EDWARDS

Stormy weather... With the following report, I didn't set out to write a foreboding "doom & gloom" downer predicting the end of the DJ world as we know it! Instead, I simply hope to increase awareness and start widespread discussion about the impact of the combined circumstances that are currently hitting the DJ industry hard and simultaneously, like a so-called "perfect storm." These elements are the economy, iPod® technology, and the Internet.

The Economy: "Let's just have a small party at home."

In January 2008, NBC Nightly News with Brian Williams reported that "Economic recession may be upon us," citing factors like rising unemployment, which had recently hit 5%; oil prices that topped \$100 a barrel for the first time ever; a weak dollar worldwide; a "down" stock market; and an all-time high number of home mortgage foreclosures creating a ripple effect that saw home prices plunging throughout the real estate market. The overall result was an increasing economic caution across America. The year 2007 saw the loss of 49,000 construction jobs, 31,000 manufacturing jobs and 24,000 retail jobs, according to news report. Holiday hiring last December was termed "anemic." The general public is not spending like they used to because they're simply afraid!

To the DJ industry, this means two things: There will be fewer functions planned and less money being spent on those events that are held. If you're a DJ in the running for any type of gig, anywhere, the competition will be much greater and the DJ price war far more aggressive than ever before. That's only the first part of the perfect storm...

iPod Technology: "Everyone's a DJ"

A lot has been written about the impact of the iPod and other MP3 players on the DJ industry. I was one of the majority of DJs who didn't raise a hand when we were all asked "How many here are worried about being replaced by iPods at weddings" at a Mobile Beat DJ convention in Las Vegas. Very few were worried because we all understand the vital role a pro DJ actually plays in the success of a wedding reception, and that fact has not changed at all. What HAS changed over the last 3 years is the public's perception of the importance of the DJ's role.

The average person's image of a DJ is now much lower thanks to continual damage done by countless amateur DJs now being used at so many functions. Our value to potential clients and the importance of our service, beyond just the music, is also being distorted by infuriating, ill-informed articles on major wedding websites and in magazine articles being written by truly clueless wedding "experts." Some are actually now recommending iPods as a viable alternative to a DJ at a wedding!!

"What could be easier?" wrote Lori Leibovich, the editor of IndieBride.com, a Web site for brides. "You bring it, you program it, it sounds great. It doesn't surprise me at all that more people are doing it." In an internet article entitled "Would You Trust an iPod to DJ Your Wedding," by Jacqui Cheng, summed up her article like this: "...it seems like the trend of young

people (particularly young professionals and techies such as ourselves, who likely already have access to iPods and tons of digital music) using iPods and other self-operated technologies to provide music for the greatest day of your life will only continue to grow. I know that if I were to ever have a wedding, I would definitely opt the money-saving route and throw together my own playlist on an iPod (or better yet, on my laptop and more easily be able to entertain requests) without hesitation."

Reader comments were posted on the subject and these two stuck out: "Our caterer told us that the iPod as replacement for a DJ is now super-common." And, "Back in the day, portrait painters were an important field, with lots of work to be had. Now, we have cameras. Manufacturers of buggy whips used to be busy, with so many horses and buggies and all. Now,

much the same. In the minds of many clients, a DJ is a DJ. And when incorrectly perceived and lumped together as being basically all the same "product" (just someone standing there pushing the play button on a laptop or iPod) then the cheapest price "must" be my best choice.

We must also "thank" the internet for the ease and availability of illegal music file sharing and downloading. I've spent well over \$25,000 for my music collection since going full time in 1979. Where becoming a DJ once required a large initial expenditure, it's now a career choice available "free" to anyone with a \$300 iPod and a cheap pair of powered speakers, who's willing to ignore copyright laws and download an entire collection.

Annoyed clients ask why we don't have our prices posted on our website...so they can instantly rule out the "overpriced" DJs right away.

The days of personal contact and developing a rapport with every potential client are dwindling. If you answer email pricing inquiries that haven't left you a contact phone number, a location or any details by politely thanking them and suggesting that they call you to discuss their function and their entertainment needs in detail, you may have already learned: That's not what they want to hear. They often don't even reply to our response at all; they've glanced at our website, they don't want to talk to us for fear of a "sales pitch," and they don't want to learn about our services since "all DJs are alike,"—they just want the price. Makes you wonder: Just what is the price...of progress?

Umbrella?

What can we do to navigate through the torrent of com-

bined elements that make up this "perfect storm" battering the DJ world? Perhaps the economy will improve with a new administration in Washington next year. Maybe enough bad iPod weddings will open the public's eyes to that ridiculous non-option (like the excellent example now offered on the ADJA website—Dr. Drax: Please send a copy to The Knot to help educate their "experts" before they dispense any more advice). Perhaps, after enough web-based mistaken, impersonal decisions on entertainment, the personal services that quality DJs try to offer clients will be valued once again and make a comeback. And by the way, maybe the soaring price of gasoline will force us to find new modes of transportation? Anyone need a buggy whip?

MB

Michael Edwards is the owner of AllStar Entertainment, a licensed, bonded musical entertainment agency in Andover, MA. Full-time since 1979, Mike is one of 20 AllStar DJs at his agency. A member of the Mobile Beat Advisory Board and the American Disc Jockey Association, Michael's company was recently voted "Best of Boston" wedding DJs in The Knot Magazine's "Best of Weddings 2007." Mike can be contacted at 978-470-4700, BostonsBestDJs@aol.com.

Our value to potential clients, beyond just the music, is being distorted by infuriating, ill-informed articles on major wedding websites and in magazine articles being written by truly clueless wedding "experts."

we have cars. See a pattern?"

Kathleen Murray, senior editor for online wedding publisher TheKnot.com from New York wrote: "Many of our brides and grooms are catching on to this trend. It also gives them the chance to put their own personal spin on it. They can have so much fun putting together the ultimate play list, getting suggestions from friends and family members."

Do you advertise on TheKnot.com like I do? I wonder what national photographer associations would do if the very magazines they advertised in told brides to stick with disposable cameras to save a buck?

Yet still, the unassuming and innocent-looking iPod is just a small part of the "perfect storm"...

The Internet: "Why don't you all just post your prices?"

What may be the final component to our "perfect storm" of converging factors for the climate change of the DJ industry is the way most clients now find us, contact us and book us: the Internet. Clients now have millions of DJs to choose from in long scrolling lists that make us all look pretty

ProDJ FILES



This Family Guy is Big on Entertainment

Sean "Big Daddy" McKee of James Daniel Music & Entertainment **By Ryan Burger**

If you have been to a Mobile Beat DJ Show & Conference or the other national conferences there is no doubt you have run into Sean "Big Daddy" McKee. Usually he's up on stage at the performance events, but you will also find him in the seminars and networking with his large group of friends. He's a big guy, but can reportedly be somewhat of a teddy bear once you get to know him. Big Daddy was the winner of the new ProDJ Showcase event (formerly known as the DJ Allstars, and now a competition) at the recent Mobile Beat Las Vegas DJ Show in February. He was also named the 2007 DJ/Entertainer of the Year in Atlantic City this past August. We cornered the big one at the show to find out more about his corner of the entertainment world.

Ryan Burger: For starters, tell us a bit about yourself and James Daniel Music & Entertainment.

Big Daddy: I've been in the entertainment business for about 40 years. I've been in the mobile business for 16 years. I was a DJ in Orlando doing clubs first, and then up in Connecticut in 1993, and have been rock and rolling ever since. I run the ship for James Daniel Entertainment as the general manager. We are a soup-to-nuts company: We do bands, DJs, everything you need for a bar/bat mitzvah, etc.

RB: How do your DJ services compare with the other entertainment, in terms of number of gigs?

BD: Over the last 10 years since I've been with James Daniel Entertainment, it's gone from 75% band and 25% DJ to the other way around now. 70% of our services are standard

DJ shows, with the remaining 30% being some of the other types of entertainment. We service New York, New Jersey and Connecticut, but we have traveled as far as Albany and Syracuse within New York State. But I'm also traveling to Orlando for a wedding this Saturday.

RB: Say more about the mix of different events you handle.

BD: We do everything. When I first started in 1993, we were doing probably...maybe four bar mitzvahs a year. I now average 40 to 50 mitzvahs a year myself; me with my other guys probably do 120-130 in a year. I do personally 270 events a year—I did 35 events just in December alone. It's also because we are in the video area and we brought in an outside sales person, we are doing a lot of inflatables and casinos and more stuff like that.

Ryan: How important is your "Big Daddy" persona when it comes to getting and doing gigs?

Big Daddy: Whatever someone wants me to be, I'm always Big Daddy. If someone wants Big Daddy to sit on his hands and play music, that's what they get. If they want a full Big Daddy going nuts, that's what they are going to get. My other guys, they have their own personalities, and they are matched up with the clients by the sales staff.

RB: About your tools of the trade...What's your typical DJ system like, including lighting?

BD: Two speakers with bass bins on sticks, powered. There are a lot of people that don't want lighting anymore; they don't want the tacky flashing bulbs on the dance floor. My intelligent lighting is Martin MX-1's, but I don't get much call for that. We are starting to do decor lighting, so that's going to be different.

RB: Your schedule sounds pretty full, to say the least. What do you get for your events and how do you get them?

BD: \$1,800 for 4 hours with no lights, \$2,500 with truss lighting for myself and one roadie. The average James Daniel DJ package with others from my staff is \$995. Most of my business is referrals but we also do 25 bridal shows and two mitzvah shows, and we are usually one of three DJ companies at these. Bridal shows are so worn out in our area, because there is one every other day. Every hall has one; bridal planners all have them and think they can do them. The big problem is, because there are so

CONTINUED ON PAGE 78



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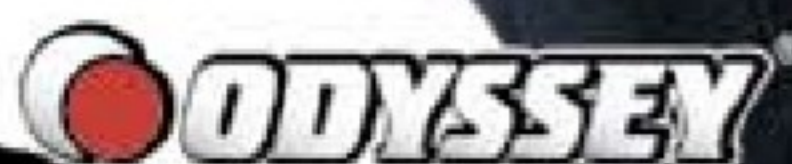
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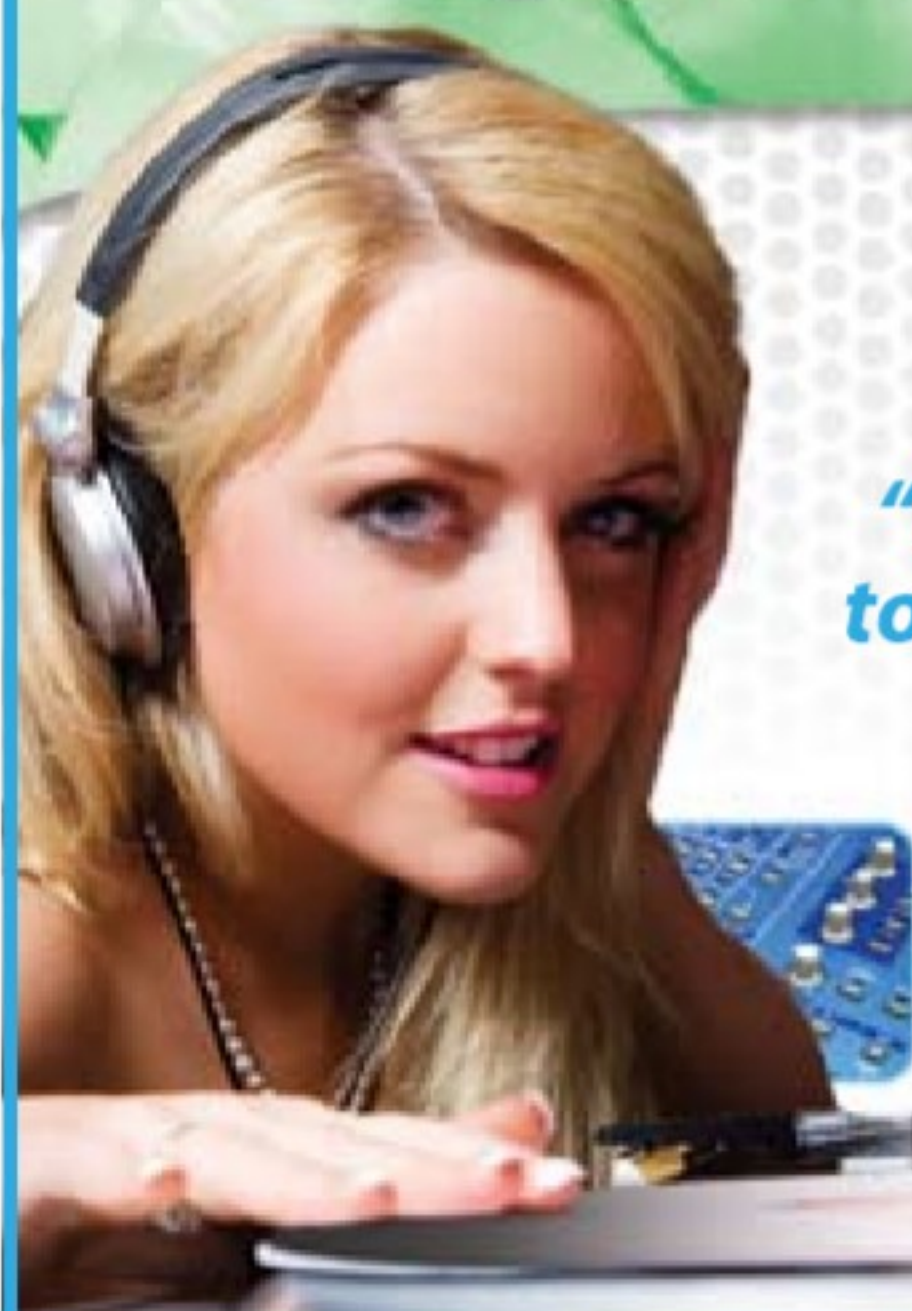


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VOLUME 4 ISSUE 2 • MARCH 2008



ADJA Plays Major Roll at MBLV08

By DJ Dr. Drax, ADJA National
President & Executive Director

The recently concluded 2008 Mobile Beat DJ Show and Conference represented a phenomenal showing for The American Disc Jockey Association. As a major sponsor for the event, the ADJA was everywhere!

DJs started arriving in town days before, as they began to get comfortable with the newly remodeled Riviera Hotel and Casino located right on the Las Vegas strip.

Getting the Show on the Road

As many early arrivals started to travel about the new multi-million dollar Riviera Conference Center, it became quite apparent very early on that this year's conference was about to become something very special. The ADJA was quick to get things started

Director Rob Snyder (center) works in the constantly busy ADJA exhibit booth, providing potential new members with essential information



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Monday morning by hosting our second annual ADJA Leadership Training Day. Dozens of ADJA Chapter Directors from across the country were represented, as a full day of sessions addressed everything from monthly meeting content to chapter development. The response, training and motivation set the perfect course for the remainder of the week.

Tuesday morning saw more than a thousand DJs converge upon the conference center as the welcome announcement and subsequent dialog surprised industry leader Mark Ferrell with a very deserving Lifetime Achievement Award. The appreciative audience gave Mr. Ferrell a standing ovation. The keynote was given by famed Guerrilla Marketing originator Jay Conrad Levinson. The response to his presentation, along with other first day seminars from Randy Bartlett and Peter Merry, was among the most favor-

CONTINUED ON PAGE 44

able opening day starts the Mobile Beat DJ Show has ever seen. The buzz was electric.

National Meeting

The ADJA National Meeting wrapped up the day's events as a detailed scripted program got underway for an audience of more than five hundred DJs. The program included awards, giveaways, the year in review, the announcement of the Mitzvah Guild and strategic alliances with NACE, The Knot and special recognition of sponsors and programs relevant to the progress of the organization. News of the continuance of programs such as our highly acclaimed "webinars," along with free website templates and hosting for all members, was excitedly received by everyone in attendance.

So too was the overall tone set by the event, focused on shaping our vision for the future. This seemed to really resonate with the audience. The inclusion of newly created "success story" testimonials afforded a uniquely personal touch unlike anything ever enjoyed at one of our national meetings. The meeting continued with many unique elements that broke new ground for the ADJA. An unavoidable delayed start combined with some well received off-scripted moments added to what was probably the most lengthy, but most information-packed national meeting our organization has ever enjoyed. That said, our goal for next year is to trim our meeting down to an hour.

Presenting the Main Event

Next, it was time to unwind as the ADJA was represented once again as a contributing sponsor to the Tuesday night concert featuring Freedom Williams and Tone Loc. These two hip-hop icons gave an entertaining performance of their hits to a standing room only crowd. It bears mentioning that as a sponsor we were unaware the on-stage verbal tone would become as contentious as it did. Though the excessive use of profanity was unexpected and out-of-our-control, we still wish to take this opportunity to apologize to any of our members who may have been offended by the continual use of expletives. Obviously, sponsoring events of this nature is something we will have to look at very closely in the future as it can reflect poorly on any industry sponsor.

Hit the Floor Running

Wednesday saw the opening of the exhibit floor. This is where the culmination of being a major show sponsor and having a tremendously informative national meeting came together to elevate our organization

Mark Ferrell, Lifetime Achievement Award recipient, Hall of Fame inductee



Alan Trisler

ADJA Mentorship Chairman, Manny Otero



Since the inception of the Mobile Beat Conferences we have probably never seen a speaker lineup that included so many members from our organization.

to its true potential as the nation's leading association for mobile DJs. Our exhibit hall booth was packed for two straight days. Not only was our booth busier than at any other trade show we have supported, it remained one of the busiest booths of the entire show. The response was phenomenal as we experienced record sign-ups of over a hundred DJs. I would like to extend my personal "thanks" on behalf of a grateful organization for the many directors, officers and members who "stepped up" to assist our efforts in our booth. Sean, Doug, Ron, Cain, Tony, Jon and all the leaders and members who stopped by to share with prospects how the ADJA has benefited them all provided a tremendous boost to our efforts. To anyone looking, it was clear who had what DJs wanted.

CONTINUED ON PAGE 50

"This was my first Mobile Beat DJ convention, and I enjoyed it very much! The seminars and information presented were extremely helpful. I have been looking to go out on my own and start my own DJ business, and the convention was truly a step in the right direction. I met a lot of great people that wanted to help in any way possible. I acquired many great ideas to help start up my business. I can't forget to mention joining the ADJA for the first time; then winning the Denon HD2500 from the ADJA was an amazing bonus! Thank you to the ADJA and all the great people I met and talked with. I am thrilled to belong to the ADJA! See you all again next year!" - Keith Hawk, Ultimate Entertainment, Easton, PA



Winners of Denon HD2500 Controllers, Keith Hawk (center, top) and Marcello Pedalino (center, bottom) flanked by (on left, L-R) Brian Graham and Rob Snyder and (on right, L-R) Denon's Silvio Zepieri and Dr. Drax

Scott Patrick, winner of the ADJA-DiscJockeys.com Poker Tournament; he won a 3-year ADJA membership



2008 ADJA Award Recipients

The National Board of Directors was proud to acknowledge several members at the ADJA National Meeting held on February 12, 2008 in Las Vegas for their tremendous personal efforts to expand professionalism and compassionate service in their communities.

The Michael Butler Humanitarian Award
This year we awarded two members trophies for outstanding humanitarian efforts. Our first recipient was **Cain Humphrey**. Cain received this award for his leadership



L-R: Ron Brown, Rob Synder, winner Cain Humphrey

in giving service to a town which was nearly wiped off the map by a class five tornado during the past summer.

In May 2007, the town of Greensburg, Kansas, which had already seen its share of industry cutbacks, forcing many residents to seek work elsewhere, was demolished by a storm. Over 80% of the homes and business were destroyed. Members of the association decided to lead an initiative to help the families in Greensburg by putting together a work party to do whatever was needed to help dig families out of their tragedies.

Cain Humphrey stood out among the rest of their membership and put much of his life on hold, both personally and professionally. His tireless efforts on behalf of the residents of Greensburg were both inspiring and unselfish. National recognition of these efforts was even made on Good Morning America.

Our second recipient was **Louie Castillo**. Louie received this award for his efforts to raise money for, and the spirits of victims of the devastating fires that burned over 275,000 acres in Southern California during autumn 2007. Thousands of San Diego residents returned to little more than ashes. Many residents lost irreplaceable valuables and family memories, with a challenge of rebuilding their homes and their lives.

Louie was the go-to guy who put together the talent and entertainment for the fundraiser, making sure the event ran smoothly.

Created and produced in only two weeks, Louie served as the co-host and master of ceremonies and secured the services of several well-known entertainers for the event, which attracted over 700 guests and raised approximately \$80,000.

Following these efforts, Louie also stepped up and was instrumental in the 2007 US Marine Corps Toys for Tots campaign for the second year in a row. As a member and officer of the Jamul Tuna Club, he helped the club collect of 100 toys for Toys for Tots.

These nominees exemplify the spirit of what "DJs Can Do!" for their communities. Please visit www.adja.org for detailed information regarding these incredible efforts.

The Peter Merry Leadership Award

This year's winner was **Marcello Pedalino**. He was chosen for exceeding all reasonable expectations in the areas of service, dedication and commitment to the ADJA during the calendar year 2007.

Marcello has worked hard to improve the image and talent of the New Jersey Disc Jockey Industry. He always projects the most positive, business-like image, noted for always being observed wearing a business suit. He leads by example at all times and shares his success knowledge with his peers, putting on seminars and demonstrations, at no charge.

As one that has won the DJ of the Year competition multiple times, he is still found front and center,

learning at every seminar he can attend that will help him build his business. He truly desires to improve the image of our industry and goes well above and beyond in his quest to accomplish this goal. We want to thank Marcello for all he has done to promote the image of the ADJA.



Marcello Pedalino, Peter Merry Leadership Award recipient.

Chapter of the Year Award

Chapter of the Year honors went to the **Houston Chapter** for their exceptional efforts during summer 2007, as they pulled out all the stops to see that ADJA was well represented at the NACE (National Association of Catering Executives) National Educational Conference.

The ADJA Houston Chapter provided mu-



L-R: Mike Waggett, Lisa Wallrath, Roy Dueitt, Paul Olson


sic at all the meals and refreshment breaks throughout the day. In the evening they assisted with theme events, including the offering of an energetic nightclub experience for all NACE attendees. They championed the ADJA cause by dedicated effort and tirelessly worked to make sure that the ADJA was always represented in the best light. All efforts resulted in a very smooth flow of events with everyone on the same page. The ADJA logo was prominent at every venue and every opportunity.

The ADJA was thanked from the podium at literally every event. That could only happen as a result of the outstanding efforts of the Houston Chapter whose members really stood up and made us all proud, knocking this one out of the park.

The Houston Chapter also donated time this year to the Be an Angel Foundation, which supplies services for Healthy Kids Day with the YMCA and the American Heart Association. They had shirts made with the ADJA logo on the center of the back of the shirt that they passed out to everyone.

Other MBLV08 Winners

Poker Tournament - The winner of the Discjockeys.com Poker Tournament, sponsored in part by the ADJA, was **Scott Patrick**.

Equipment Giveaway - On the final day of the show the ADJA gave away two Denon HD2500 Controllers. These controllers were raffled off to one "new" member who signed up at the booth and one "renewing" member who signed up at the booth during the conference. New Member Winner: **Keith Hawk**; Renewing Member Winner: **Marcello Pedalino**. (See photos on page 44.) 

Understanding Processing Power

By Harry Beckwith

Several prospective clients appeared at our doors last year carrying massive albatrosses: their companies' names.

We reacted much as we had to a recent Star Tribune article noting that St. Paul had retained a firm to create a brand for the city. Among that firm's proud accomplishments was its theme "Where culture and creativity come together" for Lansing, Michigan—not a likely destination for any traveler craving a day in museums and a night at the symphony. In each case, the creators of these names and themes succumbed to the "DeNiro Error"—an error with which every modern moviegoer is painfully familiar, illustrated vividly in DeNiro's nearly excellent directorial debut in *The Good Shepherd*.

Leaving the theater after that movie, my wife Christine phoned our son Brooks. He naturally asked "How was the movie?" "Well," she replied, "complex."

A couple walking immediately behind her said in unison, "That's it—that's the perfect

word!"...just before a woman in front of us turned around to say the same thing, and just minutes after our bright 12-year-old son Cole turned to me as the theater lights came up and said, "I think I got about a third of it." Robert DeNiro, like so many communicators, knew what he wanted to say. But like virtually all communicators today, he assumed too much of his audience. Like the company executives who burden their enterprises with five-syllable names and city leaders who choose thirteen-syllable slogans, DeNiro misunderstands processing power—specifically, the modern brain's ability to absorb and remember complex information.


This error reflects our failure to realize that while information continues—we live not in the Age of Information, but the Era of Overinformation—our brains have not evolved beyond those of our ancestors in the Fertile Crescent, whose lives were comparatively information-free: no newspapers, books, television or radio.

In an age of overinformation, only the simple survive.

It's worth noting one vivid example: The most famous and memorable formula in the history of science has just five symbols: $E=MC^2$. And it's also revealing that for decades, few people knew about, understood, or made the considerable effort needed to understand "gravitationally completely collapsed objects." That all that changed, however, when one astronomer devised a vivid shorthand for those objects: He dubbed them "black holes."

We can process only so much information. Give us too much and we divert our attention to things we can understand.

- Are your communications attracting people—or unwittingly diverting them?
- Are you "Just Do It?"—or "Where Culture and Creativity Come Together?"
- Are you Intelligent Search Services Incorporated—or Google?
- Are you *The Godfather*—or *The Good Shepherd*?
- Are prospects shaking your hands—or their heads?

Get simpler. 



MAKING THE MOST OF IT: THE LAW OF DIMINISHING INTENT

By Bryan J. Dodge

We live in a busy world. All too often we focus on things that don't make a difference in the long run and neglect heartfelt thoughts that bubble up into our minds.

When our minds focus on the chaff, we don't always see the wheat. If we fail to act on the heartfelt ideas that come into our minds, we have missed important opportunities. These ideas are the source of effective change and the best way to use them in our life is to apply "The Law of Diminishing Intent." That means translating intentions into positive actions. It means becoming proactive and acting on our ideas rather than reacting when it's too late.

When I speak to corporate leaders, I can see them sit up a little taller and begin watching more closely when I talk about becoming more proactive. As I start talking about becoming proactive by applying The Law of

Diminishing Intent, I see their eyes light up with understanding as they recognize the power of this revolutionary principle that they can apply in every day life.

Imagine standing on a sandy beach looking out at the sparkling blue ocean. Not too far from shore, you see a large sailboat with its beautiful white-trimmed sails flapping in the wind. As the wind fills the sails, the boat moves away from you and toward the horizon. The large size of the sailboat grows smaller or diminishes as it goes over the horizon. While I'm not talking about a sailboat, I am talking about how your passion can diminish if you don't move ahead with your intentions.




The longer you think about an idea without taking action, the more likely it will not materialize.

So, what exactly is The Law of Diminishing Intent and how can you

apply it? When a fresh idea pops into your mind or you get a sudden "feeling" that there is something you should do, you then have a 48-hour window of opportunity to act. When you understand The Law of Diminishing Intent, it empowers you to act promptly on your best instincts. If you don't act within 48 hours, often you will derail your intentions and you will miss your chance to accomplish something important. Yes, some opportuni-

It means becoming proactive and acting on our ideas rather than reacting when it's too late.

ties might come around again but many will disappear and be lost forever.

Quick and decisive action is one of the foundational elements of the Good Life. Using The Law of Diminishing Intent is a simple and effective way to turn intention into decisive action. It's the way to capture opportunities before they slip away. The more opportunities you can take advantage of, the better your life will be. It's that simple. 

The Good Life Rules!

Super Bowl Reflections... We Have Met the Enemy...and He Is Us

By Eric Godfrey

The title quote has been used countless times over the years, but has never held truer than for the DJ industry today.

Let me explain...The Super Bowl pre-game show opened with nationally known DJ AM (Adam Goldstein) putting some vinyl on tables and scratching to football highlights and graphics of drummer Travis Barker. Is it great to have a DJ be the first thing seen on the coverage for the Super Bowl? Yes it is, but our industry leaders teach us to dress for success and talk of how we should be compensated like true professionals like doctors, lawyers, and engineers. Meanwhile, we get national attention by perpetuating the image of the backward facing ball cap and hip-hop/athletic attire.

I am not trying to downplay the talent of DJ AM or any of the other well known "club-style" DJs. They are true talents who perform in ways that most of us can not. But perhaps we should all quit being known as DJs. Club DJs have actually developed into musicians of a new breed. The rest of us are "Professional Mobile Entertainers" or "Wedding Entertainment Directors," to use the term coined by Peter Merry.

So, as I watched coverage all day, I noticed four different times that hip-hop attired individuals were shown scratching on vinyl. Once again, in today's night club world they are wearing their uniforms just like sports figures or dressing as rock or rap musicians dress to impress their crowds. Meanwhile, those of us doing formal events and corporate events on a regular basis try to perpetuate an ideology of professionalism, while we are grouped into an industry whose superstars look like musicians and




Those of us doing formal events and corporate events are grouped into an industry whose superstars look like musicians and athletes.

athletes. Unfortunately, they oftentimes gain national notoriety not for their exceptional skills, but by what socialites or pop musicians they date or socialize with. When viewed by the professional public that we strive to impress, these traits do not get any respect. Thus, I give you the quote "We have met the enemy... and he is us."

Tell Me...Who Are You?

Industry training leaders, like Randy Bartlett, teach us to slowly work to make our performance the best we can. Mark Ferrell works endlessly telling us that we need to improve, teaches us to do so, and helps us understand our value so that we will charge what we are worth. Peter Merry has carried these ideas to a new level, and given us the designation "Wedding Entertainment Director" to strive for. This is the right idea, but I think we need to come up with an overall title that covers ALL professional formal events, MC skills, and out-of-the-box thinking that develops new and fun ways to keep groups entertained. We just need to come up with a shorter term than "Professional Mobile Entertainment Directors." Master of Ceremonies is a great title, but it presents one more as an orator and guide at an event and totally discounts music, programming, and coordination skills.

Let's sum it up: Let's take joy in the accomplishments of our top club-style DJ performers. But let's create the understanding that their musical genius is more in the vein of musician

than DJ. The rest of us program and read crowds to play the appropriate song at the perfect time. We learn to speak effectively and guide fluently. We consult in advance with our customers to make the event run in a way that will give them the most enjoyment. We coordinate with other vendors to make sure everything runs smoothly and goes off with no conflicts. We engineer sound and lighting equipment to cover a venue properly so that all guests are afforded the best experience possible. We are sales people, event coordinators, sound and lighting engineers, business managers, customer service directors, music programmers, and yes, DJs. And I left out a myriad of other tasks. Now, our goal should be to separate ourselves from the club superstars and create a name that makes people understand exactly what we are. 

I look forward to some feedback on this idea. Please contact me at eric@starzentertainment.net with your thoughts!



By Peter Merry



In most performing arts-based professions, the bar of professionalism has been set and continues to be re-set by the leaders.

Hanks as an example they aspire to emulate on many different levels.

The most common ingredient found among these accomplished actors, is an ever-driven desire to continually learn their craft while striving to deliver an even better performance in their next role. We see the great actors achieving this goal when they no longer appear to be acting, but sincerely present themselves as the character they have been asked by play—by completely fulfilling their role.

A Bar Exam

How stark is this in comparison to our own little sliver of the performing arts world? How many of our fellow self-declared “professionals” have fallen for the lie that if they are just a little better than the amateurs in our midst, they must be the ones who are setting the bar? How many in our industry would rather look down on the DJs in their markets with poor equipment and shabby attire and determine themselves to be the real “professionals” without ever looking up to see if anyone else has truly set a bar of achievement? How many of our brethren have fought for years to keep the bar of achievement set low so it will remain at a

most commonly by the public as cheesy hacks who push play for very little pay.



Go Ahead...Jump!

Instead of doing the Limbo, we know that when it comes to setting the bar, we should all be training and striving to do the High Jump. That is what happens when the bar of achievement is set by the leaders instead of by the majority. The only question left to ask is, how long will it take us to begin looking up for those around us who are setting the bar...and setting it high?

Imagine for just a moment that the Oscars were hosted at an old drive-in theater instead of at the Kodak Theater in Hollywood. Imagine the nominees showing up for the show in pickups instead of limousines. Imagine them walking down the AstroTurf® (instead of the red carpet) wearing shorts or sweat pants instead of designer tuxedos and gowns. And imagine that this was all being broadcast on your local cable access channel with color commentary provided by a local college student media intern. How seriously would people take the awards if this imagined scenario were true? How respected

The Professionalism Limbo

In the world of acting, the very best actors are acknowledged as such by being nominated for the Golden Globe® Awards, or the Screen Actors Guild® Awards, or the greatly coveted Oscar® Awards. Actors can often have their careers bolstered just by being nominated for such awards, and winning an Oscar will often give an actor unprecedented freedom to choose their future roles, instead of being forced to accept whatever parts they can land. Movies are often marketed using the achievements of these actors with lines like:

“Starring...Oscar® Award-Winning Actor...Marlon Brando”

Working Hard to Make It Look Easy

With each year's batch of new movies being judged and awarded, the community of actors will often see their own high bar of achievement being elevated once again by the excellent talent and craftsmanship that has been displayed by one of their own. Take, as an example, Tom Hanks and his performance in *Forest Gump*. Tom Hanks has been nominated for Oscars as Best Actor FIVE times in his career...and he has won it twice! When other actors talk about where they would like to be someday, they will often use Tom


comfortable level at which the majority can lay hold of the prize achievement of “professionalism” with little or no effort?

But can we truly blame them? They are after all...DJs. And when they are given a bar to set, they may mistakenly think it is time to do the Limbo. Our current approach towards establishing a professional bar of achievement has been to let the status quo—the vast majority—be the ones who set the bar. This has led to a dangerous precedent I like to call “The Professionalism Limbo.” Stated in other words: “How low can we go and still call ourselves pro?” Instead of seeking out a high measure of achievement with which to compare ourselves and our services, we have settled for artificially keeping that bar as low as possible for far too long. The effects can be clearly seen not only in our severely undervalued pricing, but also in our current public perception. We are not seen by the public as a profession. We are not seen by the public as artists with unique talents and skills. We are currently seen

would actors be in the world of the performing arts? How many actors would be getting paid \$20,000,000 to star in a blockbuster movie? And if the judging were based on being just a little better at their craft than the worst B-movie actors, how many statues for Best Actor would they have to give out every single year? Hundreds? Thousands?

When the bar of achievement is set by the majority, it hurts everyone involved. But when the bar of achievement is set by leaders who are looked up to as examples that should be emulated, it helps everyone. Who are the Oscar Award winners in our profession? Who are the leaders in our industry

that are driven by the desire to continually learn their craft while striving to deliver an even better performance in their next role... as the Master of Ceremonies at a wedding reception for instance?

Are we seeking them out? Are we looking up to them? Are we applauding them? Are we attempting to emulate them? Or are we disparaging them and their achievements in an attempt to keep that bar set low so everyone can blindly continue going with the flow? 



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ADJA at MBLV08

CONTINUED FROM PAGE 44

Seminars Spotlight ADJA

It bears mentioning that the seminar lineup at this year's event was probably the best of all time. Since the inception of the Mobile Beat Conferences we have probably never seen a speaker lineup that included so many members of our organization. Yes, we have come a long way from the early days when we were happy to be occasionally mentioned or recognized at a seminar. It really helps demonstrate that the ADJA has been embraced by the overwhelming majority of industry leaders. Seminars from; Randy Bartlett, Lisa and Peter Merry, Larry Williams, Mike Walter, Ken Day, Manny Otero and others provided multiple examples for show attendees of the proud nature and high standard that accompanies membership in the ADJA.

I would like to thank Denon for their generous sponsorship of our final day giveaway, as two Denon HD2500 units were raffled off to newly signed-up members. This was a fantastic way to conclude the best Mobile Beat Conference we have ever participated in. So many members, sponsors, cooperative partners and people discovering the ADJA for the very first time came together to embrace our vision of unity and progress for mobile DJs and our industry. I truly believe we will all look back on this particular event as a milestone of inclusion for our organization. I am confident it will be remembered as one that set a significantly positive tone of unity as we continue to advance in our efforts to help DJs everywhere build and grow their businesses.

It certainly was a clear testament to our mission statement: If we work together, imagine what we can do! 

Best Regards,
Dr. Drax

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It's People!

Just where IS the customer in "customer service" these days?

By Bill Nauta

Ring...ring...ring...

DJ: ABC DJ Service.

Caller: How much do you charge for a wedding?

DJ: We have a four-hour wedding package for \$500 and we plan the entire night for you.

Caller: You'll help us plan the night?

DJ: We'll do all the plans and schedules for you. We have 20 years of experience and know just how to make your night flow smoothly and will set everything up for you. This will allow you to concentrate on other areas of your wedding.

Does this sound like a typical phone call from a potential client for a wedding? In many cases the answer would be yes. It seems as if the idea of keeping the customer in "customer service" is slowly slipping away. It's sad, but true. I suggest that it's high time we DJs sit back and take a look at our business practices as they relate to customer relations.

Observing the Absurd

First off, I am not an expert in the field of customer service. I'm a mobile DJ like the rest of you. I have just come to realize through past experiences and from meetings with clients that customers are being treated more and more as only income and not people. Yes, our clients are our income, but before the check hits the bank, they are also the reason we work. They are the reason we load up our gear each weekend and perform. They are the people who have invited us to be a part of their special nights.

Over the past few years, I have had many calls from potential clients who said they were in touch with other DJs prior to calling me. I'm not upset that I wasn't at the top of their lists, because I strongly encourage clients to shop around for the person that best suits their needs. And I sometimes welcome the fact that I am



not called first, because time after time these clients share with me the information other DJs have given them. This only helps me know better where to focus my attention. You would be surprised at some of the things clients have told me after speaking with other DJs. Or maybe if you fall into the category of DJs I am talking about, you may not be surprised, but your eyes may opened to something you are not aware you're doing. Here are a few examples of what I have heard:

"I don't care for the new style of dance music and won't play it if asked;" "I do all my weddings the same way to make sure I don't miss anything;" "I'll mail you the contract so you can sign it and mail it back to me with a deposit;"—and here's the best one yet—"You're paying me for my experience and I'll take care of all the plans. Anybody else who lets you make the plans is not truly a professional."

I can assure you that EVERY statement above is something that was told to me by clients after they spoke with other DJs. Sometimes I can't believe these people are still out there making

money. Let's look at each of the statements for a moment.

First, not caring for a style of music and refusing to play it? HONK—wrong answer. You don't have to care for a style of music to play it. You are being paid to play what the customers want to hear (within reason, of course, given the content in regards to the people in attendance).

Second, doing all your weddings the same so you don't miss something? HONK—wrong answer again. If you don't want to miss something, make sure you have a list or schedule of events. Let the bride and groom help plan the night. I always find out how they want the evening to flow. Do they want to eat first, have their first dance right after the introductions, etc.? Let them be a part of the schedule-making process. It is, after all, THEIR most special night. Offer suggestions to them if they have no clue about how things should go. Most couples are doing this for the first time and have NEVER planned a wedding. This is where your experience should come into play. You should be working with them and not so much for them.



I sometimes welcome the fact that I am not called first...You would be surprised at some of the things clients have told me after speaking with other DJs.

And the third comment about using the mail for contracts and deposits? You guessed it: HONK—another wrong answer. Unless the mail is the only way to handle the business, do not use it. It is very impersonal to use the mail. Meet with the clients face to face. Sit down with them to go over the details of the contract to make sure everybody is on the same page. It also helps the clients feel more a part of the planning process to actually meet with you, compared to just receiving a piece of paper. Where is the personal attention through the mail? You can learn a lot about your clients just from sitting with them for 15-20 minutes. The little things you pick up can make a

big difference in how you perform for them.

And the last statement...MAJOR HONK! This guy should close his doors and sell his gear. Yes, the client is paying for you for your experience—but NOT your arrogance. This last statement says to me that the client has no business helping to plan their party and that anyone who listens to the client's input is a horrible DJ. This is obviously the farthest thing from the truth.

Soul-Searching

But now the question is this: How many of us are guilty of these types of things? Some of us may not even be aware of it. Which is not entirely a

bad thing; at least you have the potential to move from ignorance to awareness to transformation. It just means you need to take a little more time to think about your business and then make some changes. If you are guilty of the above and know it and don't care, then you need to sell your gear. Our clients deserve the very best we can offer. They don't deserve to be treated simply as walking dollar signs. They need to feel special no matter what the event. If another DJ's customer service rank above yours, they will get the gig—even if you can mix the tunes better than anybody else.

Whether it's a wedding, Sweet 16 party or 50th anniversary, you need to make your clients feel as if you are truly putting their night together uniquely for them and with them as individuals, and not as part of a cookie-cutter routine that is the same every time you go out to perform. Put the customer—as a real person—back into customer service and you should find your name floating around more often, with more people making you their last call. **MB**

Increasing Consumer Confidence

Applying an “economic indicator” to the business of mobile entertainment

By Larry Williams

In the past, this series has focused on numerous ways in which we can shape a more positive perception of our services in the forum of public opinion. We have explored several of the root causes of negative perceptions, and provided useful anecdotes to illustrate the problems and the ways how to improve upon our service offerings.

But as we look at how people perceive the many idiosyncrasies of our industry, it is worth noting that “buying” habits for hiring DJs will often mirror that of other forms of commerce. There are many economic models that nationally track the success and failure rate of everything from the stock market to new home sales.

A Sense of Assurance

One consistent element of commerce that is specifically used as a leading economic indicator is “consumer confidence.” To the layperson, this is a measure of the buying public’s sense of security that the economy is strong enough to warrant spending (or investing), as opposed to refraining from spending, and saving to insure income for an impending “rainy day.”

For years, many have debated the elements of sales and revenue within our industry, observing our own variety of “economic indicators,” including things like price, packaging, seasonal averages, geographic location and customer affluence, among others. While each of these indicators is vitally important, it would be reasonable to add consumer confidence to the mix when determining the level to which one could progress and forecast revenue throughout the year.

In a way, all DJ sales are rooted in consumer confidence. It represents customers’ ability to feel secure in the services in which they seek. If strong negative perceptions of our industry exist, it remains more difficult for customers to invest in the services we offer, and can drive them to other alternatives (i.e., the iPod wed-

ding). Likewise, when their confidence level is high they are more likely to budget appropriately and spend more freely on professional entertainment.

The Customer Service Approach

But what can we do to raise the level of consumer confidence on an individual basis when the overall perception of our industry can be, at times, unpredictable? One of the best ways to offer an immediate positive perception of our services is through excellent customer service. Again, consumer confidence represents the ability for a customer to feel truly secure about the services they are seeking. When there is no ques-

When their confidence level is high they are more likely to budget appropriately and spend more freely on professional entertainment.

tion in their minds regarding our abilities, our professionalism, our intentions, and our dedication to personalized customer service, we can be certain that a customer’s confidence will be at a heightened level.

Every nuance of how we approach a customer’s initial inquiry can have a dramatic effect on their level of confidence as they proceed throughout the interview process. Even if someone had a preconceived notion or opinion that was unfavorable, it is entirely possible to win them over through dialog that is geared specifically towards customer service. When utilized effectively, productive and professional dialog can offer “peace of mind” that might far outweigh other marketable characteristics such as talent, equipment or price alone.

A Reliable Investment Vehicle

Let’s look at our buying habits during difficult times. Take, for example, a vehicle purchase. Imagine your current vehicle becoming permanently inoperable; you would be compelled

to look for a vehicle to purchase. In a situation where a new vehicle would not necessarily be your first choice, it would be reasonable to expect that by taking into consideration several things, such as interest rate, price, length of the loan, trade-in value, rebates etc., you could come to the conclusion that the particular purchase of a new vehicle might be in your best interests.

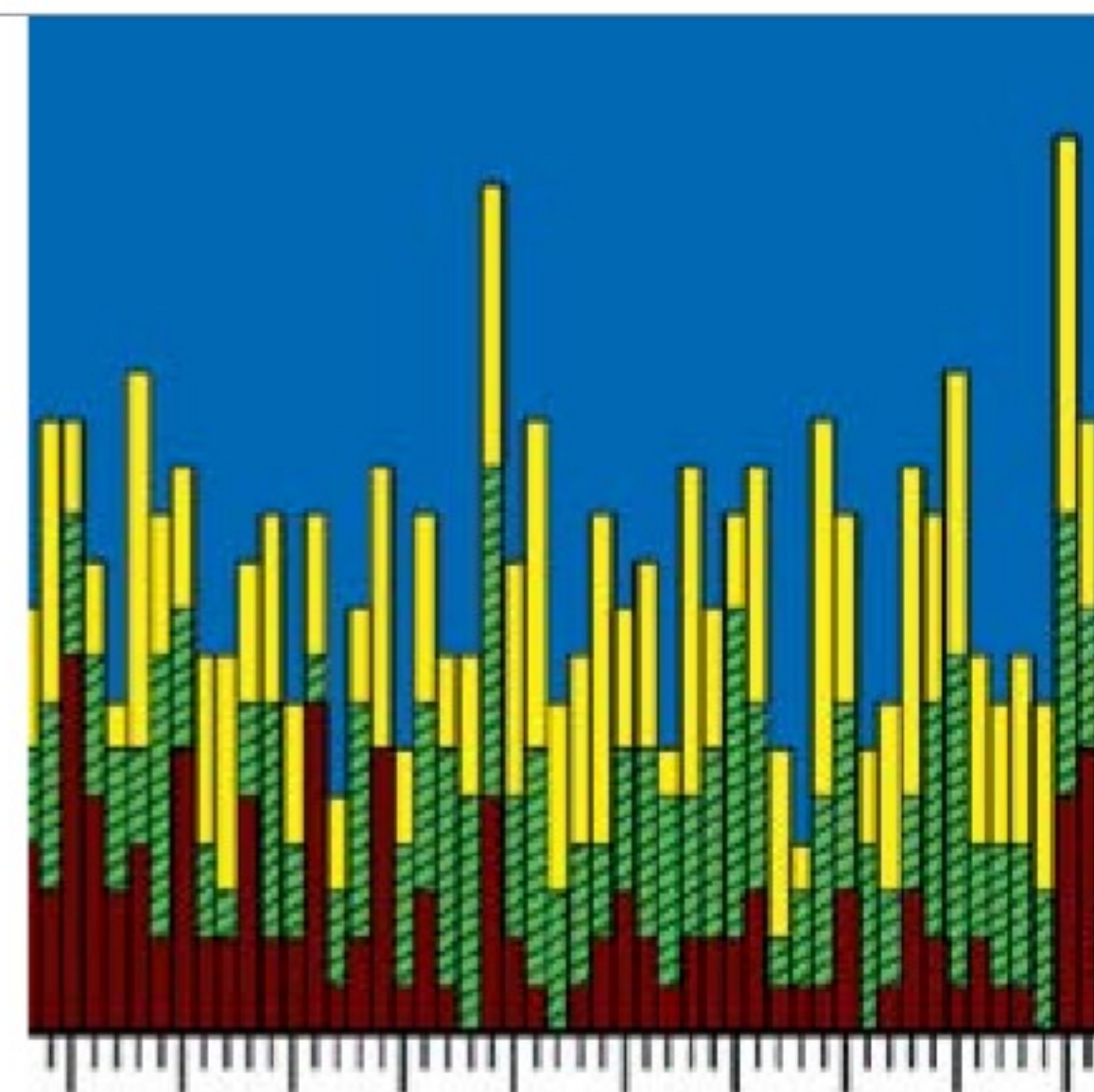
If the above scenario has any basis in probability, then it can be reasonably assumed that a customer’s confidence level can be boosted if conditions exist that offer a greater perceived value of the services we offer. While there is unlikely to be a universal positive estimation of our industry anytime soon, it is safe to assume that, much like the above vehicle-buying scenario, we can create the perception that our perceived value warrants an investment that is in the best interests of the celebration that a potential client is planning.

The Highest Level of Acceptance

Consumer confidence is by no means a new indicator of buying habits. It is, however, a perception worthy of exploring and recognizing. The next time a customer engages you in conversation, offer a sincere approach to dialog that explores what might be in their best interests. Much like the vehicle-buying approach, work to establish a rapport that reaffirms their confidence in the services you offer, by showing how you can provide all the essential “features” for the best possible “terms,” and with the highest level of reliability.

According to my assessment, our changing public perception continues to move us closer and closer to a more universal acceptance amongst the general public. When consumer confidence reaches a more elevated status, our profession will finally begin to reap the rewards and benefits that five decades of mobile entertainers have tirelessly worked to achieve. The DJ industry will enjoy its finest hour when consumer confidence reaches its highest level.

Larry Williams is the author of Mind Your Own Business (ProDJ Publishing). He is also a nationally recognized seminar speaker and serves as an officer for the American Disc Jockey Association. In 2006 he was awarded the ADJA’s Michael Butler Humanitarian Award. For more info, please visit www.djlarrywilliams.com.



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Power Couple Marketing and Sales

Understanding the close relationship between two keys to DJ success

By John Stiernberg

In this article we will explore the difference between marketing and sales and how the two work together in the mobile entertainment business. Key points right up front:

- Marketing and sales are different from each other, but work hand in hand. They are both essential business functions.
- Competing for attention is one of the biggest business challenges facing mobile entertainment at all levels—from part-time DJs to multi-rig entrepreneurs.
- Somebody needs to do the marketing and sales work, otherwise no one gets booked, no jobs are sold, and no one gets paid.

Who Gets the Work?

There are tens of thousands of people active in the mobile entertainment industry in North America. While this includes a wide range of specialties and services, the number points to both risks and opportunities. Even in “our little industry,” there are thousands of companies all competing for the attention and cash of a limited group of clients.

So who gets the work? Short answer: the ones who have everything going for them—the business chops as well as the creative ability and technical chops. Marketing and sales are the keys to success both in the DJ world and in the broader music and entertainment industry. Great gear and a lot of heart will get you started, but you need more to sustain any kind of serious business.

Competing for Attention

The biggest business challenge facing any business is competing for attention at all levels. There are so many competitors in all categories that the customer’s task of simply wading through the possible choices can be overwhelming. Consider the following questions.

- How do event promoters and producers (from clubs and festivals to corporate events and parties) choose the kind of entertainment they will program?
- How do event promoters and producers choose personnel to accomplish their goals,



- such as production designers, technical service providers and equipment rental houses, as well as mobile entertainers?
- How do independent clients such as brides and grooms, school event organizers, and other party planners do their decision-making?

Your marketing plan represents the single most important tool for addressing these issues. It prompts you to not only ask these questions, but to determine answers which guide the operation of your mobile entertainment business. Further, when you understand what you're up against—and you've done the homework—you have a huge competitive advantage.

Getting to Know the Power Couple

Let's make a distinction. Marketing and sales are different but intimately related functions in any business, DJ or otherwise. Here are some working definitions:

- **Marketing** The act of developing products (goods or services) and exposing them for sale to a specified customer base.
- **Sales** The act of causing and expediting a purchase at a specified price, or within a specified price range.

The key word is "specified." It implies that the activities are deliberate as opposed to accidental or random. As I've said so many times, Marketing hooks 'em. Sales reels 'em in.

The Four Functions of Marketing

Let's turn the definitions into examples of functional activities in each of the two areas, starting with marketing. When I've asked clients and seminar audiences "What comes to mind when I say the word 'marketing'?", the most frequent answer is "Advertising." While advertising and other promotional activities (see examples below) are indeed parts of marketing, they represent only one aspect among many others. Here are examples of marketing functions, organized in four key areas.

Key Marketing Function 1 - Product Planning and Positioning

- Developing product definitions and product strategy. (Note: Here "product" refers to both goods and services—your product is what you get paid for).
- Monitoring business conditions and competitive activity—conducting market research.
- Field-testing and documenting product performance—rehearsals and test markets.

Key Marketing Function 2 - Communications and Public Relations

- Generating newsletters, press releases, website content, your MySpace page, or other communications to your target customers and the general public. Telling your company story.
- Handling press relations, including editorial placement of reviews, interviews, and articles.
- Maintaining industry relations through participation in professional organizations and attending conferences, trade shows, or other music business events.

Key Marketing Function 3 - Customer Relationship Management

- Providing general advice and assistance to customers on a continuous basis.
- Qualifying customer requests for information and referring them to the proper follow-up person.
- Following up on complaints and suggestions.

Key Marketing Function 4 - Advertising and Promotion

- Planning and production of advertising and promotional material, including photos, biographies, press kits, and merchandising materials. (Yes, business cards still fit into this category.)
- Planning and coordination of trade shows, showcases, conferences, and special events.
- Planning and sourcing of premiums, incentives, and identity items like t-shirts, jackets, fly swatters, carabiners, key rings, and the like.

Once again, notice that while advertising and promotion are important, they are among many other marketing functions.

As I've said many times, marketing hooks 'em, sales reels 'em in.

The Four Functions of Sales

Let's take a look at sales functions in a similar fashion. Many mobile entertainment people think of sales only in terms of negotiation and processing contract paperwork for gigs. There's more to sales than just asking for the order.

Key Sales Function 1 - Achievement of Sales Objectives—"Hitting the Numbers"

- Negotiating and developing relationships with target customers—prospecting and qualification.
- Securing and expediting sales orders—contracts or purchase order negotiation and administration. Includes accurate and timely completion of all contract paperwork.
- Training and supporting sales representatives like booking agents or in-house sales staff.

Key Sales Function 2 - Event Participation

- Participating in promotions or special sales activities like showcases, clinics, or benefit shows.
- Leading or participating in sales meetings, key client meetings, and sales presentations.
- Attending entertainment industry trade shows, conferences, and seminars.

Key Sales Function 3 - Territory Management

- Planning and developing client relationships within an assigned territory, either geographical or by customer type (e.g. corporate gigs vs. clubs—different style and skills required for each).
- Developing relationships with staff of key customers and influencers—those people who do not necessarily buy, but can influence a purchase, like event promoters' staff members, club managers, or venue event managers.
- Implementing sales and marketing programs in the field, like working a benefit show or conducting a telemarketing campaign to look for new business.

Key Sales Function 4 - General Sales Administration

- Maintaining business equipment and supplies as required. Equipment ranges from office phones and computers to mobile phones and personal digital assistants (PDA's). Supplies range from general office supplies to promotional materials.
- In larger organizations, interfacing among internal departments like sales, marketing, and finance or with contract service providers like outside agents, business managers, or road crews.
- Providing written and verbal reports as required—"doing your paperwork." This includes expense reports, sales forecasts, travel itineraries, special correspondence, and maintenance of contact databases.

Note that contract paperwork and collection of payment comes under Key Sales Function 1. Why? Because (and here is one of the greatest pieces of business wisdom I've learned) "a sale is not a sale until it is paid."

What Next?

Now you can easily see that marketing is much more than advertising and promotion. Sales is different from marketing, but just as essential to the success of your mobile entertainment business. Competing for customers' attention is a big challenge, whether your business is established or just getting started.

Where do you go from here? If you have a marketing plan, it may be time to review and revise it, allowing for changing business conditions. If you don't, now is the time to start. Remember that tried and true business axiom: Nothing happens until somebody sells something. Marketing AND sales—the power couple together—are your keys to success in the mobile entertainment business! **MB**

*John Stiernberg is founder and principal consultant with Stiernberg Consulting (www.stiernberg.com), with over 25 years experience in business development within the music and entertainment technology field. He currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: A Business Handbook for Performers, Songwriters, Agents, Managers, and Promoters* is published by Hal Leonard/Backbeat Books. Contact John via e-mail at john@stiernberg.com.*

Diversion or Profession?

Are you (or do you want to be) engaged in a money-making hobby or a true business?
Some observations and advice to help you decide

By Todd Donald

I recently answered an e-mailed question sent in by a “break-even hobby DJ” Like a “based on true events” TV movie, only the names and places have been changed to protect the innocent. The original e-mail went something like this:

“I had actually meant to chat with you about [starting a DJ website and online DJ marketing]. At this point my business is running about break-even and has never seemed like a true full-time opportunity. That said, I would love a different take on the subject. Thanks, DJ ___”

Over the years I have helped several DJs who asked the same question, but never outlined my approach, until now. Here was my response...

A Flexible Profession

I understand your position. You are in a situation where you wonder if a DJ hobby stays a hobby, or if there can be more to it. Some DJ for fun primarily, but others will go full time, either because they have a passion for it, or they realize the income potential.

The DJ business is as serious as you make it, just like anything in life. The biggest advantage for DJs is they can bootstrap more easily because once the initial investment in equipment and music is made, the rest is negligible and the opportunities for work abound.



The multi-billion-dollar per year wedding industry fuels the mobile entertainment business. From DJs, to DJ equipment manufacturers, to advertising providers like me, we all count on people getting married! There are only 52 weekends in each year, so while there might be 1000s of DJs, finding one who is both capable and available for a wedding can be a challenge for wedding planners. Many mobile entertainers who go “full time” are simply opportunists who realize

can happen? From my experience, I would say that done methodically it will turn out fine, and the income could replace what you might make at your full time job, while providing you the chance to be your own boss and have unlimited income potential, versus counting on a 3.5% raise each year.

But quitting your day job and going full time, can be a gamble for some who make the transition from hobby to business, (either part

That’s the real attraction to DJing...that you can do it however you want to

that fact and decide to specialize in weddings to take advantage of it.

I do not claim to be an expert in the “DJ business” end of this industry, but I do have an informed opinion, based on working with DJs directly over the past six years. Some are part-time DJs, who simply do it for fun and are satisfied with 20 events per year, while others run full-time disc jockey companies booking 500+ events per year. Some of these DJs fall somewhere in-between and might be full time, but get by on 30 to 50 well-paying events each year. It makes sense too, because if a DJ is willing to spend his or her weekends away from home, and spend holidays with strangers instead of family, it’s simple math that it can support a person. The capital investments are minimal, advertising is cheap, profit margins are huge.

I have client DJs for whom I conduct advertising, who will do \$250,000 year by themselves, like “Big City DJ” in a highly focused big city metro area. There’s also “Small Town DJ” in a more remote rural area, who DJs himself, plus uses sub-contracted employees to the tune of over \$500,000 per year across a several-hundred-mile radius. I have others who may have started as part-time DJs, and then became full-time DJs; but I also serve those who have been full-time or part-time operators for 20 years and prefer a certain status quo and strive to maintain only. I think that’s the real attraction to DJing, that you can do it however you want to, unlike other small businesses, which are either limited by the type of product or service, or the scalable growth that is possible. Disc jockeys can go from answering the phone “hello” and doing five backyard house parties per year, to having answering services and booking hundreds of gigs from coast to coast. It all depends on what you want to do, and how much of it you’re ready to do.

Unsavory Scenarios

In my opinion, as a moderate risk taker, If you want to be a full-time DJ, what’s the worst that

time or full time, or a full blown company), but struggle, because they are not of the personality type that is assertive or entrepreneurial to begin with. They might be excellent mobile entertainers, but simply do not have what it takes to be a good sales person or business manager. I have also heard sad stories of business degradation that occurs when a well-intentioned DJ turns a successful full-time company over to a hired business manager or marketing person, who spends more money than they have to spend on new marketing ideas, while detaching the company’s long-time tried and proven advertising channels. The result is a bunch of bills and no revenue, forcing the DJ business owner to have to fire the failed business manager and go back to work full time themselves, or take out business loans to try and recover. In other instances, well-meaning full-time DJs decide to take the operator’s chair, being primarily business managers, only to have their client base eroded by crummy employee disc jockeys, or, worse yet, devious opportunist DJs who perform well, but have hidden personal agendas of making some quick cash and then stealing the business out from underneath the original owner.

Finishing Strong

It seems the DJ business is inherently of a type that prospers when it’s personal rather than sterile. There are “old-timers” out there who started DJing in the 70s, 80s or 90s and now are simply the “character”—the one who carries the reputation and provides a face for a much larger operation employing young energetic DJs (who are well skilled and fully capable thanks to the master’s training!). This is what is possible if you go about building a true full-time business from the ground up, while maintaining the personal touch all along the way. How you get there is up to you. The bottom line is that there are many ways you can go about making the move from hobbyist to true professional. **MB**

10 STEPS TO GOING PRO

1. **Mind Your Money** – Set up a separate bank account, (i.e., a D.B.A. business account). Hire an accountant. Open a PayPal “Pro Account,” which will enable you to process credit cards and e-checks online and over the phone.
2. **Watch Your Law and Order** – Get a business license, liability insurance, and copyright your name.
3. **Medical...Matters** – Make sure your medical coverage will cover you “on the job” and that you have supplemental insurance like Aflac to provide income if you happen to get sick or hurt.
4. **Online Designs** – Start an internet advertising campaign with DJ directory sites and other DJ info providers. Get a website; make sure it is accomplishing what you want it to.
5. **Get Plugged In** – Join a DJ association and participate in its local chapter. Consider joining other groups such as chambers of commerce and wedding service provider associations.
6. **The Good Word** – Start networking and learning from the DJs at forums like Start.ProDJ.com; read all the DJ industry publications you can get your hands on.
7. **Tune Up** – Take courses and seek mentors to help you hone your sales and customer service skills.
8. **Gear Up** – Invest wisely in business tools like gear, music, lighting and other special effects, formal wear, party favors, etc.
9. **Own the Stage** – Grow your performance skills, (MCing, interaction, etc.); learn from experts with video tapes, or at conventions and seminars.
10. **Sustainable Growth** – Gradually expand by referring to trusted colleagues at first, then perhaps overbooking and sub-contracting some gigs to other pros; or hire apprentices.

The following is a new Mobile Beat column. Jim Weisz has been writing an online column on websites for MobileBeat.com for over a year, and is now bringing the online version to the magazine. If you enjoy this feature check out MobileBeat.com for an archive of past columns on websites.

Advice for Better Sites



By Jim Weisz

A web site is a work in progress and my aim with this new feature is to help you keep your web site in top shape. I am not an "expert" on web sites but I have a lot of practical experience with the web, after studying many sites to see what works and what doesn't, and spending a lot of time over the years researching the ins and outs of the search engines.

Web Testimonial

A bit about me: I started my DJ business over eight years ago when I was a freshman in college. I was pretty involved in high school and the Director of Student activities introduced me to a DJ she had hired just in case I wanted to book him for another school function. We talked for a little while that night and then I saw him at another school event. I told him I wanted to be a DJ, which I'm sure he had heard numerous times before. He took me under his wing and taught me everything he knew. Some of you may even know him—Chris Wagner of High Impact DJs.

Chris helped me get my business up and running and taught me a lot about computers, web sites and the internet. Between working on a degree in broadcast communications and a part-time job working 20 hours a week, I was

also DJing at 40+ events a year. It was a lot of fun and looking back on it I have no idea how I did all of that!

After college I moved from Chicago to Dallas to take a job with TM Century (now JonesTM). I decided to continue with my DJ business in Dallas and successfully moved my company 800+ miles. Less than two months after moving I booked my first event. Seems pretty amazing doesn't it? It was made possible through the power of my web site and the Internet—and without spending any additional money on marketing! The great thing about web sites is they can be changed any time and the changes are immediate. All I had to do was change all the information on my web site to reflect my new location in Dallas and I was set. After a few weeks anyone searching for a DJ in

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Good

- Phone number at the top of every page.
- Text on website is clear, concise & well-written.
- DJ Intelligence tools on your website—it's always good to have interactive tools to engage website visitors.

Suggestions

- Make it so the website visitor starts the music on your page. It can be startling to someone who has the volume cranked up on their computer when loading a site with automatic music starting. (Also, someone on your website while on work time won't appreciate the tip-off to their co-workers!)
- Drop the flashing "welcome" at the top of the page.
- I'd consider another background and different color scheme. It appears your target market is weddings but the website doesn't have a wedding feel to it. For wedding targeted websites you want soft, neutral colors.
- Move the text that starts with "We are committed" to right below the first paragraph.
- Don't underline text unless it's a link.
- Drop the EQ image at the bottom of the pictures page.
- Your thumbnails on your pictures page are very fuzzy; quick-loading photos (small file sizes) are a good thing—but not too small.
- The "About us" page is pretty good but why not a picture of you and any other DJs along with a personal bio? You're asking them to choose you to DJ their wedding, so give them a chance to get to know you a bit.
- I see you have DJ Intelligence on your booking page. Why not put the availability checker right on your home page too?
- On the various pages you have different songs playing. Another reason to not have music on your pages—if someone doesn't like one of the songs you have playing it could make them think you play that style of music and they'll look elsewhere.
- Drop the rotating "e-mail" image at the bottom of the booking page. You have your e-mail address just a little above that. If you do want an e-mail link down there too, change it to a text link.
- Drop the disco ball and dancing baby on the song requests page.
- You have the same lighting pictures on your home page and the photos page—no need to have them in both places. I'd say take them off the home page.

I successfully moved my company 800+ miles. Less than two months after moving I booked my first event... made possible through the power of my web site and the Internet.

Dallas would find my web site pretty easily.

I have been writing for *Mobile Beat*, presenting seminars at conventions, and posting on ProDJ.com about web sites for years, and I constantly hear how DJs have a hard time getting their web site to show up in the search engines. Many think it's impossible to show up on the first page of results, but it isn't. What do you need? A decent web site, some key elements within your site (more about those in an upcoming column) and some patience. Another option, if you want to see results today is Pay-Per-Click (PPC) advertising. (See MB 99, January 2006, p. 30 for Jim's article on PPC advertising – Ed.)

I launched my web site over 7 years ago and I can tell you it was much easier to achieve high results on the search engines back then. There are now millions of new web sites on the internet competing for top search engine results, which makes it even harder. Even if prospective clients are finding your web site, you have to find a way to engage them and set yourself apart. Some studies show people decide if they like a web site within a matter of seconds. If someone doesn't like your web site it's very easy for them to continue their search for a DJ whose web site does appeal to them.

Web Site Reviews

A feature of my web site column on MobileBeat.com includes web site reviews. DJs e-mail their web site address and basically ask me to constructively criticize the site. I often have a long list of web sites to review but if you'd like your web site reviewed and possibly included on MobileBeat.com or in an upcoming magazine, please e-mail your web site address to me (jim@discoverydjs.com).

The web site reviewed [left] this month is: www.midnightfogdjservice.com. Check out the site, then check out my comments and see what you think. And then, see how the suggestions might apply to your own site. **MB**

Jim Weisz has been a DJ since 1999, primarily serving the wedding and school dance markets. Born and raised in Chicago, Jim relocated to Dallas in 2003 to take a position with JonesTM (formerly TM Century). Jim has spoken at several DJ conventions about web sites and has also written numerous articles for Mobile Beat about web sites, software and a variety of other topics. Jim can be reached at jim@discoverydjs.com.

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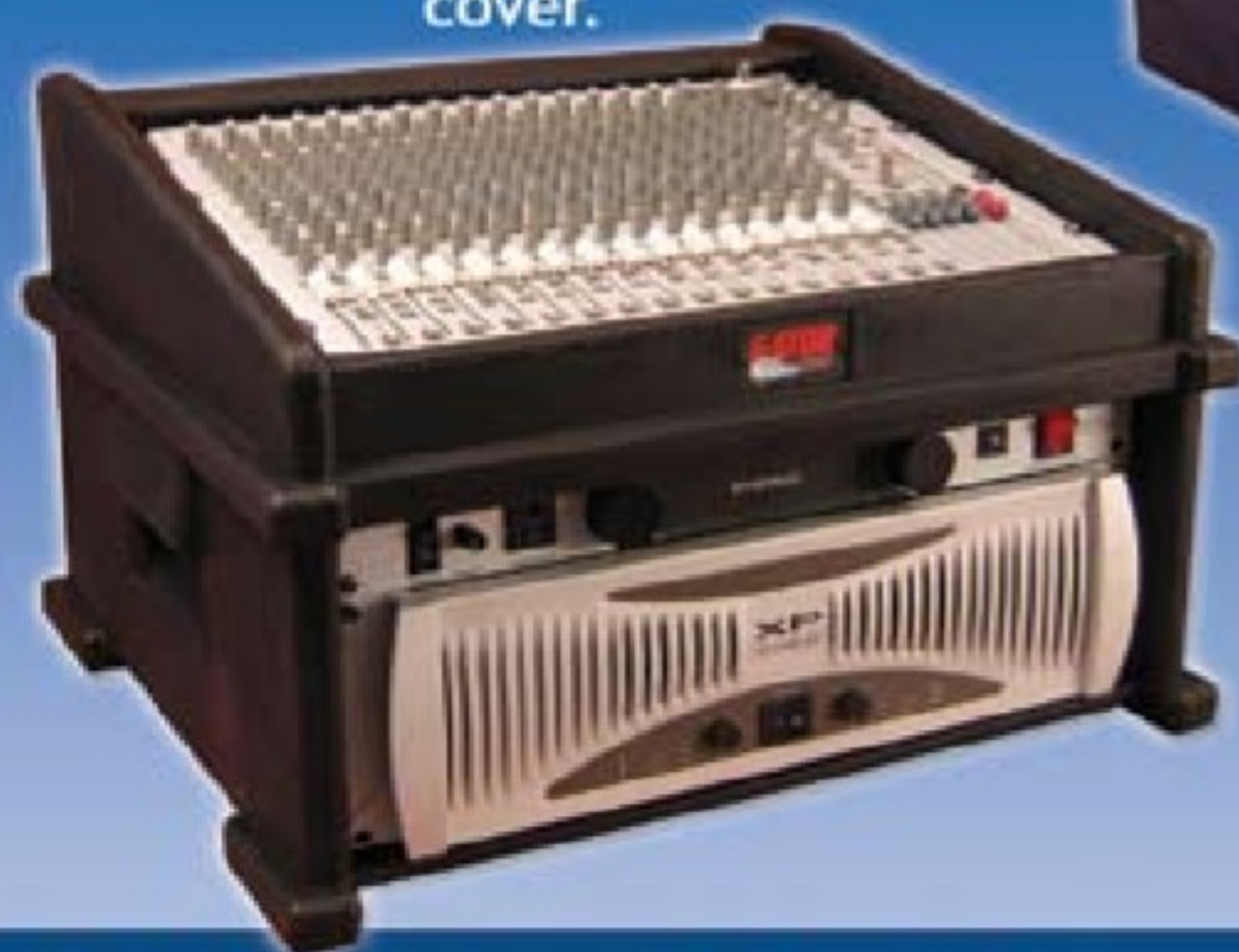
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Cookin' Up Some Country Tunes

For audiences hungry for a good time, country music can satisfy the musical appetite

By Jay Maxwell

Though it's been over fourteen years since my wife and I moved into our house, I still remember how exhausted we were after a long day of working to get everything in the door. There was nothing in the refrigerator, since we hadn't had time to go grocery shopping; but we were almost too tired to eat. Knowing that we had to eat something—something wholesome and close by—we decided to eat at a small restaurant we had noticed just outside our subdivision called Kelly's Barbeque. It was only about a half mile from the house, so it didn't take us long to get there.

Smells, Tastes...and Sounds Like Home

The moment we walked in, we could almost taste the food from the delicious smell that greeted us at the door. The aroma of fresh vegetables along with the mouth-watering sight of tender pork began to revive our senses even before we served ourselves at the buffet. Seating was rather quaint, but the picnic tables (all six of them in the tiny space) added to the down-home atmosphere. In an instant, I was falling in love with this place because it reminded me so much of the home-style cooking that my own mother would do when I was growing up. The only thing different here was that no one asked me if I washed my hands before I sat down at the table.

Another thing that reminded me of home

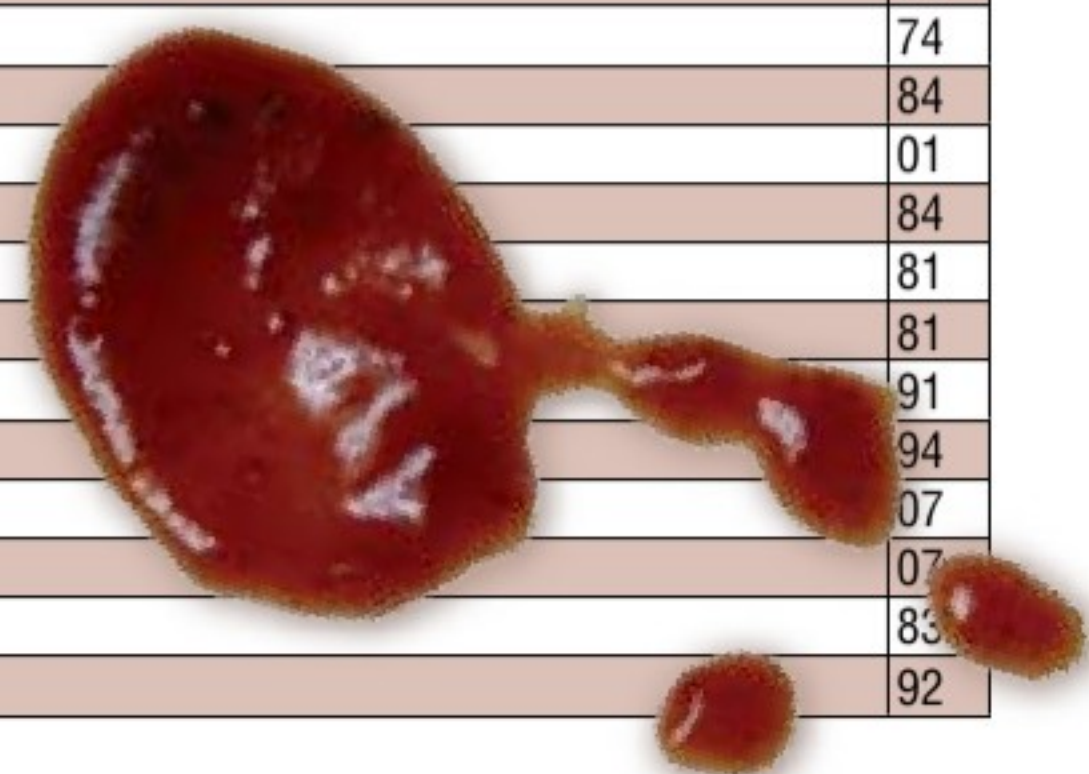
THREE FLAVORS OF COUNTRY

HOT & SPICY (FAST COUNTRY)

| | | | |
|----|-------------------|--|----|
| 1 | BROOKS & DUNN | BOOT SCOOTIN' BOOGIE | 92 |
| 2 | TIM MCGRAW | I LIKE IT, I LOVE IT | 95 |
| 3 | JACKSON / BUFFETT | IT'S FIVE O'CLOCK SOMEWHERE | 03 |
| 4 | SHANIA TWAIN | ANY MAN OF MINE | 95 |
| 5 | FAITH HILL | THIS KISS | 98 |
| 6 | KENNY CHESNEY | SHE THINKS MY TRACTOR'S SEXY | 99 |
| 7 | GRETCHEN WILSON | REDNECK WOMAN | 04 |
| 8 | MARTINA McBRIDE | THIS ONE'S FOR THE GIRLS | 03 |
| 9 | GRETCHEN WILSON | HERE FOR THE PARTY | 04 |
| 10 | RANDY TRAVIS | FOREVER AND EVER AMEN | 87 |
| 11 | OSBORNE BROTHERS | ROCKY TOP | 80 |
| 12 | HANK WILLIAMS JR | FAMILY TRADITION | 79 |
| 13 | TIM MCGRAW | JUST TO SEE YOU SMILE | 98 |
| 14 | BRAD PAISLEY | MUD ON THE TIRES | 04 |
| 15 | TOBY KEITH | AS GOOD AS I ONCE WAS | 05 |
| 16 | TRACE ADKINS | HONKY TONK BADONKADONK | 05 |
| 17 | HANK WILLIAMS JR | ALL MY ROWDY FRIENDS COMING OVER | 84 |
| 18 | LITTLE TEXAS | GOD BLESS TEXAS | 93 |
| 19 | GARTH BROOKS | TWO PINA COLADAS | 97 |
| 20 | VARIOUS | COTTON-EYED JOE | |
| 21 | ALAN JACKSON | WHERE I COME FROM | 01 |
| 22 | TRACE ADKINS | LADIES LOVE COUNTRY BOYS | 06 |
| 23 | TOBY KEITH | COURTESY OF THE RED, WHITE & BLUE (THE ANGRY AMERICAN) | 02 |
| 24 | TRACTORS | BABY LIKES TO ROCK IT | 94 |
| 25 | MEL MCDANIEL | BABYS GOT HER BLUEJEANS ON | 86 |
| 26 | TOBY KEITH | HOW DO YOU LIKE ME NOW | 99 |
| 27 | JOHN MONTGOMERY | LIFE'S A DANCE | 93 |
| 28 | GARTH BROOKS | AIN'T GOING DOWN ('TIL THE SUN COMES UP) | 93 |
| 29 | SHANIA TWAIN | MAN! I FEEL LIKE A WOMAN! | 99 |
| 30 | KENNY CHESNEY | HOW FOREVER FEELS | 98 |
| 31 | ALABAMA | SONG OF SOUTH | 88 |
| 32 | DIXIE CHICKS | COWBOY TAKE ME AWAY | 99 |
| 33 | DAVID ALLAN COE | YOU NEVER EVEN CALLED ME | 75 |
| 34 | ALAN JACKSON | CHATTAHOOCHIE | 93 |
| 35 | TRACY BYRD | WATERMELON CRAWL | 94 |
| 36 | ALABAMA | MOUNTAIN MUSIC | 81 |
| 37 | TOBY KEITH | I LOVE THIS BAR | 03 |
| 38 | ALAN JACKSON | DON'T ROCK THE JUKEBOX | 91 |
| 39 | RASCAL FLATTS | MAYBERRY | 04 |
| 40 | BROOKS & DUNN | PLAY SOMETHING COUNTRY | 05 |

SMOOTH & TANGY

| | | | |
|----|-------------------|------------------------------|----|
| 1 | GARTH BROOKS | THE DANCE | 89 |
| 2 | GEORGE STRAIT | CARRYING YOUR LOVE WITH ME | 97 |
| 3 | LONESTAR | I'M ALREADY THERE | 01 |
| 4 | FAITH HILL | BREATHE | 99 |
| 5 | GARTH BROOKS | IF TOMORROW NEVER COMES | 89 |
| 6 | GARTH BROOKS | SHAMELESS | 91 |
| 7 | WILLIE NELSON | ALWAYS ON MY MIND | 82 |
| 8 | HILL / MCGRAW | LET'S MAKE LOVE | 00 |
| 9 | DEANA CARTER | STRAWBERRY WINE | 96 |
| 10 | GARTH BROOKS | UNANSWERED PRAYERS | 90 |
| 11 | SHANIA TWAIN | YOU'VE GOT A WAY | 99 |
| 12 | KENNY CHESNEY | GOOD STUFF | 02 |
| 13 | TIM MCGRAW | WHERE THE GREEN GRASS GROWS | 98 |
| 14 | ALABAMA | GOD MUST HAVE SPENT A LITTLE | 99 |
| 15 | DIAMOND RIO | BEAUTIFUL MESS | 02 |
| 16 | DIXIE CHICKS | WIDE OPEN SPACES | 99 |
| 17 | TIM MCGRAW | DON'T TAKE THE GIRL | 94 |
| 18 | GEORGE STRAIT | CARRIED AWAY | 95 |
| 19 | CLAY WALKER | HYPNOTIZE THE MOON | 95 |
| 20 | DIXIE CHICKS | LANDSLIDE | 02 |
| 21 | DIERKS BENTLEY | COME A LITTLE CLOSER | 05 |
| 22 | ALABAMA | ANGELS AMONG US | 93 |
| 23 | DOLLY PARTON | I WILL ALWAYS LOVE YOU | 74 |
| 24 | JUDDS | MAMA HE'S CRAZY | 84 |
| 25 | TIM MCGRAW | COWBOY IN ME | 01 |
| 26 | ALABAMA | WHEN WE MAKE LOVE | 84 |
| 27 | HANK WILLIAMS JR | COUNTRY BOY CAN SURVIVE | 81 |
| 28 | ALABAMA | FEELS SO RIGHT | 81 |
| 29 | BROOKS & DUNN | NEON MOON | 91 |
| 30 | LITTLE TEXAS | MY LOVE | 94 |
| 31 | RASCAL FLATTS | TAKE ME THERE | 07 |
| 32 | MONTGOMERY GENTRY | LUCKY MAN | 07 |
| 33 | GEORGE STRAIT | AMARILLO BY MORNING | 83 |
| 34 | VINCE GILL | I STILL BELIEVE IN YOU | 92 |



The last thing you want to play is a song about cheating... during someone's wedding reception!

was the country music that was playing from the radio that day at Kelly's. Growing up on the farm, each day while eating breakfast and lunch we would also be listening to country music. It seems like country music and good old fashioned Southern cookin'—especially garden fresh vegetables and barbeque—go together like bacon and eggs.

When something is as good as Kelly's Barbeque it's hard to keep it a secret. They've moved one mile further down the road to a larger building, but the food is just as delicious as the first time we ate there. Each time we walk in we are welcomed not only by the sweet smells, but also by the sounds coming from the speakers which are always set to a country music radio station. There is hardly a week that goes by that we don't dine there and we know each time we will be satisfied with our experience.

However, there was one time in all these years that the radio was not set on a country music station. Immediately, I knew that Bubba (the owner—really, that's his name) must not be back in the kitchen or the radio would be set to the "right" frequency. It was on that day that the food didn't taste quite "right" either. There was nothing wrong with the food, it just wasn't seasoned with the right taste of country music.

Mind Your Musical Menu

Country music does seem to add an excellent flavor to life with its Southern style of seasoning. At almost every event we are asked to play some country music. Like any other broad genre of music, country music has several different styles. Though you could categorize it into the style of dance step performed for the song—1-step, 2-step (very popular), East Coast or West Coast, ballad, waltz, or cha-cha—we take a much more general approach and simply categorize it as either fast country, slow country, or a wedding song.

When we list our most popular and danceable country music songs on our website or in our song list booklet, we also try to list those only those songs that would be most appropriate for the general public to dance to at a celebration. Not that the language would be objectionable, but the content of country music will at times contain a message of drinking at a bar, cheating on your spouse, or heartbreak. While these songs may be a reflection of reality in much of our society, most of the events where we play are events of celebration—weddings, corporate events, or school parties—and we want the music to help season the night with a spirit of celebration and

| | | | |
|-------------------------------------|------------------|----------------------------|----|
| 35 | BUDDY JEWEL | SWEET SOUTHERN COMFORT | 03 |
| 36 | LITTLE BIG TOWN | BRING IT ON HOME | 06 |
| 37 | CARRIE UNDERWOOD | SO SMALL | 07 |
| 38 | GARTH BROOKS | THE RIVER | 91 |
| 39 | TIM MCGRAW | LIVE LIKE YOU WERE DYING | 04 |
| 40 | LEE GREENWOOD | GOD BLESS THE U.S.A. | 92 |
| SIMPLY SWEET (WEDDING SONGS) | | | |
| 1 | RASCAL FLATTS | BLESS THE BROKEN ROAD | 05 |
| 2 | SHANIA TWAIN | FROM THIS MOMENT ON | 98 |
| 3 | KEITH URBAN | MAKING MEMORIES OF US | 05 |
| 4 | BIG & RICH | LOST IN THIS MOMENT | 07 |
| 5 | RASCAL FLATTS | MY WISH | 06 |
| 6 | LEE ANN WOMACK | I HOPE YOU DANCE | 00 |
| 7 | LONESTAR | AMAZED | 99 |
| 8 | BRAD PAISLEY | SHE'S EVERYTHING | 06 |
| 9 | MCGRAW / HILL | IT'S YOUR LOVE | 97 |
| 10 | RASCAL FLATTS | I MELT | 03 |
| 11 | GEORGE STRAIT | I CROSS MY HEART | 92 |
| 12 | TRACY BYRD | KEEPER OF THE STARS | 95 |
| 13 | KEITH URBAN | SOMEBODY LIKE YOU | 04 |
| 14 | HEARTLAND | I LOVED HER FIRST | 06 |
| 15 | SHANIA TWAIN | YOU'RE STILL THE ONE | 98 |
| 16 | GARTH BROOKS | TO MAKE YOU FEEL MY LOVE | 98 |
| 17 | TIM MCGRAW | MY BEST FRIEND | 99 |
| 18 | JOHN MONTGOMERY | I SWEAR | 94 |
| 19 | KENNY CHESNEY | YOU HAD ME FROM HELLO | 99 |
| 20 | TIM MCGRAW | SHE'S MY KIND OF RAIN | 03 |
| 21 | JOHN MONTGOMERY | I LOVE THE WAY YOU LOVE | 93 |
| 22 | KEITH WHITLEY | WHEN YOU SAY NOTHIN AT ALL | 88 |
| 23 | BRAD PAISLEY | LITTLE MOMENTS | 04 |
| 24 | STEVE HOLY | GOODMORNING BEAUTIFUL | 01 |
| 25 | COLLIN RAYE | ONE BOY, ONE GIRL | 95 |
| 26 | TIM MCGRAW | MY LITTLE GIRL | 06 |
| 27 | CLINT BLACK | WHEN I SAID I DO | 99 |
| 28 | KENNY ROGERS | THROUGH THE YEARS | 82 |
| 29 | JOHN MONTGOMERY | I CAN LOVE YOU LIKE THAT | 95 |
| 30 | TRISHA YEARWOOD | HOW DO I LIVE | 97 |
| 31 | JOHN BERRY | YOUR LOVE AMAZES ME | 94 |
| 32 | DIAMOND RIO | MEET IN THE MIDDLE | 91 |
| 33 | LEANN RIMES | I NEED YOU | 00 |
| 34 | MARK WILLS | I DO (CHERISH YOU) | 98 |
| 35 | RABBITT / GAYLE | YOU AND I | 82 |
| 36 | GEORGE STRAIT | MAN IN LOVE WITH YOU | 94 |
| 37 | KENNY CHESNEY | ME AND YOU | 96 |
| 38 | SARA EVANS | I COULD NOT ASK FOR MORE | 01 |
| 39 | DIAMOND RIO | ONE MORE DAY | 01 |
| 40 | DIERKS BENTLEY | MY LAST NAME | 04 |

joy. So, the songs we list in our literature are those that are uplifting. In essence, just because a country song, or any song for that matter, has a danceable beat doesn't necessarily mean that it will enhance the evening's festivities. When deciding whether or not to add a selection to your own listing, keep in mind both the music and the content, since both make up the song. As a DJ it's your responsibility to keep the beat going, but also it's your job to play music whose lyrics fit the occasion. The last thing you want to do is to play a song about heartbreak or cheating during someone's wedding reception!

Craving that Country Cookin'

You may be thinking that country music is only requested in the South, but our locale of Charleston SC is one of the premier wedding destinations in the nation, so many of our clients are from out of state—and they too request a good deal of country music. Even when it seems sure that audience won't want to hear country music, you might be surprised. We have even had brides who said that they didn't like country music, but would select a first dance song by a country artist from the wedding category.

The age range is also very broad for those

who like country music. At a recent middle school party, we were surprised that while many of the kids were asking for hip-hop and the typical Top 40, many of the teens were requesting current country. Even my seven-year-old has a favorite band—Rascal Flatts.

Country music has been around for a long, long time. As far as contemporary music, it has all other genres beat, hands down, for longevity. It has seen its share of changes over the years, but much about it remains the same. The male singers still wear cowboy hats, the women singers are still beautiful, and the music is a reminder that life is always better with a song. One of the reasons that I became a mobile disc jockey over twenty-five years ago is because I love playing music that allows people to have a great time. Having a wide variety of music available is like all the delectable veggie and meat choices at Kelly's Barbeque. The more choices you have for guests to choose from, the more likely you are to flavor a party with a bit of every style of requested music. This way you are prepared to serve up a delicious dish of tunes, including a smattering of country music, whenever someone says to you, "Play something we can dance to!" **MB**

Jukebox Jockey

You CAN Please Everyone!

In these tough times, one DJ's extra little box gives his cash flow a boost

By Stu Chisholm

Ever since I got my first dedicated business phone line, I've had calls that began something like this:

Caller: "Hi! I saw your ad and wondered how much you charge to do a wedding reception... about four hours?"

After asking a few questions and determining the caller's needs, I'd give them my quote, only to be met with:

Caller: "Oh, I had no IDEA that DJs were so expensive! I'm afraid your prices are way outside of our budget!"

If you're a skilled salesperson, you can sometimes turn these types of calls into a sale. But there are those clients who will never see the value in using a professional DJ. Sometimes what we offer really is a lot more than they need! A backyard barbecue or a child's 10th birthday party might not merit such an extravagant expense.

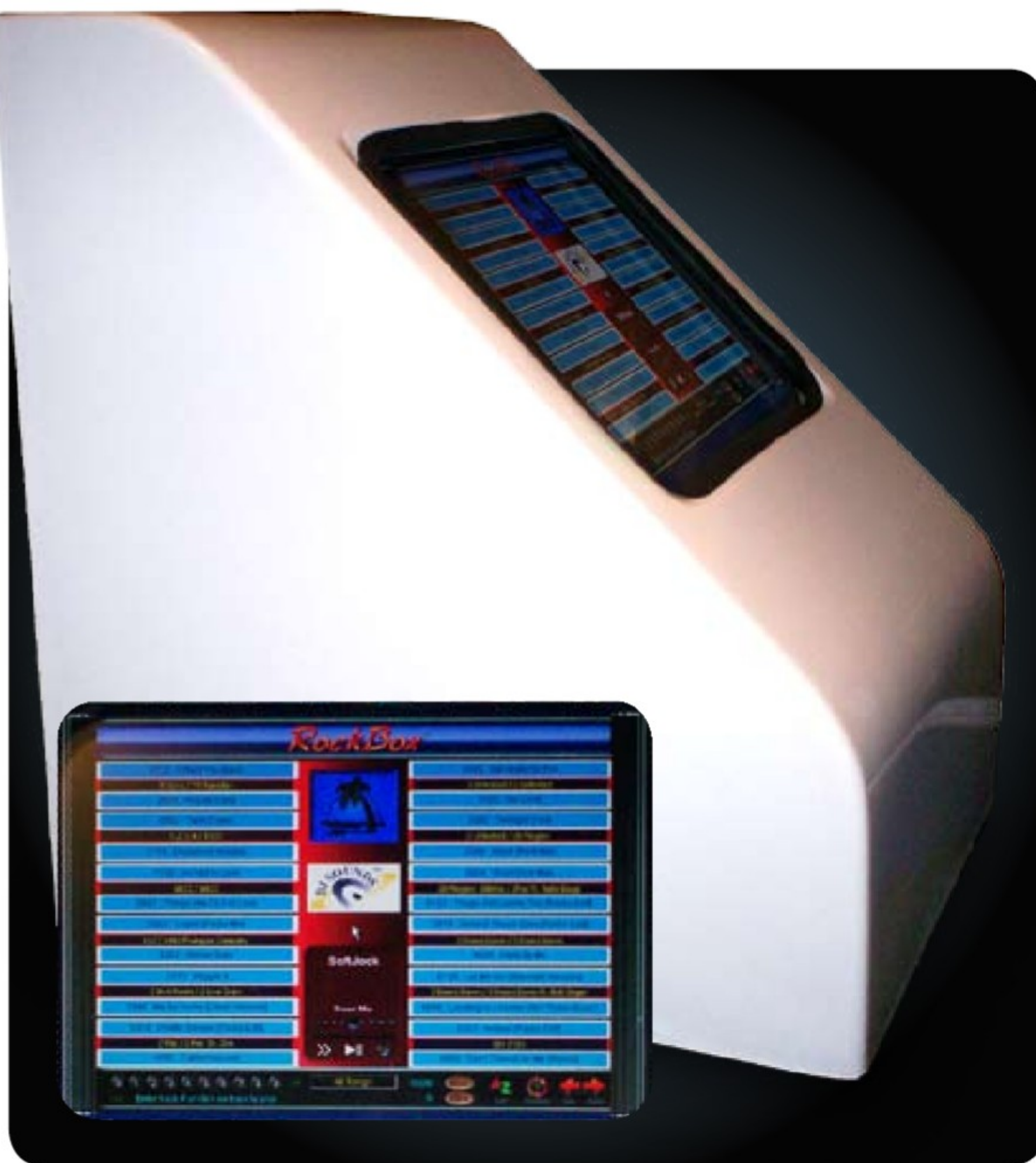
Catching the Small Fish Too

In the past, a DJ would thank the caller for their interest and move on, leaving money on the table. Today, with the economy in turmoil in many areas, this no longer makes sense. At least that's what Bob Kliemann of DJ Sounds in Howell, Michigan thinks. He saw the flagging economy and increase in low-budget events as an opportunity, and took up the challenge of meeting the needs of cash-strapped clients by developing the Portable Digital Jukebox Machine.

You might recall some past articles on jukeboxes in this publication, but they tended to be the traditional-style jukeboxes that require a truck or trailer to transport, not to mention a hand truck and a lot of sweat to set up for a party. Kliemann's PDJM is an entirely different animal.

Thinking Outside the Big Old Box

The first thing you notice is that it is much smaller than the old Wurlitzer, measuring only 17 inches



wide, 21 inches high and 19 inches deep—small enough to sit on a table or counter top. It is also much lighter than other jukeboxes, with built-in carry handles on each side of its wedge-shaped fiberglass cabinet.

Another thing that makes this jukebox unique is that you'll never have to load it with records or CDs. Instead, music is stored on a small internal hard drive in MP3 format. The system allows for nearly 10,000 songs to be available to

partygoers—far more than traditional jukeboxes can hold! Music updates can be delivered on a flash drive. This is a truly 21st-century jukebox.

Kliemann spent a lot of time developing his jukebox from a DJ's point of view, making it as easy to set up as it is to transport. It has a special folding stand, or it can be placed on any sturdy table or countertop. All power and signal connections are on the back of the unit, along with a pair of convenience outlets for powered speakers.

Outputs are balanced XLR. I managed to set up the entire system—the jukebox and two powered Mackie speakers on Ultimate Support stands—in just under five minutes. At this point, it's a simple matter of powering up the jukebox, turning on the speakers and letting the good times roll.

Soft Touch

On the angled face of the jukebox is a touch screen where selections appear on "tabs," as in jukeboxes of yesteryear. Running Softjock's RockBox Jukebox Pro software, some empty space in the center of the GUI (on-screen graphic interface) is even reserved for your company's logo. There are many "skins" as well as fonts and colors to choose from, and you can choose to display selections by song title or artist. Partygoers can page through thousands of selections. An on-screen direct access keypad allows any song in the collection to be quickly called up, and Kliemann has catalogued his portable library in a book that breaks out the library's contents by song title and artist.

Once found, a song can be placed in the queue with a simple touch. There are on-screen controls to adjust the volume, skip or repeat a track, or completely clear the queue. Finding, selecting and playing a song is as easy as using a typical ATM.

Here's the Break Down

I spent several hours trying to make the jukebox

Today, with the economy in turmoil in many areas, leaving money on the table no longer makes sense.

malfunction. I pressed crazy combinations of keys, jolted the box, loaded the queue with hundreds of songs, and there wasn't even a sputter. The Windows®-based PC that is at the heart of the unit has enough horsepower to prevent the system from freezing or crashing under normal conditions, and even a lot of abnormal abuse.

The only potential drawback I can see is that any guest can skip a playing track or hit the "mute" button. Therefore, parental supervision is definitely advised. Also, be sure that your music has been normalized (all MP3s brought to the same average level), or you could have some songs blaring while others are too quiet!

With few openings in the unit's case, smoke, dust and spills won't ruin the box OR the party. There is a heavy rubber gasket around the edges of the touchscreen that virtually seals off the

internal components from the outside world. This also makes the hard drive inaccessible, preventing theft of both the drive and the music it contains.

"Silent" Business Partner

With absolutely no advertising, Kliemann's jukeboxes are being used every weekend by clients who simply can't afford his regular DJ service rates. They rent for \$300, and he'll even deliver and set up the unit for his clients for a modest additional fee. This allows Kliemann to do several events each night without being a multi-system operator, paying wages and sweating payroll taxes or workman's comp!

After going through all of the design and R&D to create his jukeboxes, Kliemann ramped-up the production process so that he can now offer them to any DJ or rental company who wants to serve the budget party market. He provides all the necessary cables in a handy duffel bag, and can also supply a set of powered speakers, being an authorized Mackie dealer. (For more information on the Portable Digital Jukebox Machine, visit www.rentaljukebox.com.)

No jukebox can ever replace the versatility and excitement that a professional DJ can provide. But for those clients who don't need, or simply can't afford that level of entertainment, this jukebox provides a practical solution. And there is now no reason for an enterprising DJ to leave the extra cash on the table. **MB**

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Right for the Road, Less of a Load

JBL's PRX515 tightly packs a full-range punch without toning down the power

By J. Richard Roberts

Imagine a world where a 15" 500-watt speaker weighed less than 60 lbs. Good. Now imagine that large cabinet powered by Crown amplification. Are you impressed? I know I am. The new JBL PRX515, part of the PRX500 series, not only dresses to impress but also performs so well that JBL is going to have a hard time getting their speakers back from this reviewer!

Tough, Yet Light on Its Feet

For the PRX500 series, JBL rolled out a very flattering design that not only looks good, but is very functional. With its hard Duraflex™ exterior and rugged plywood interior, the PRX515 is designed to protect your investment from the rigors of the road for years. Simply put, these speakers look amazing and sound even better.

At first glance, it did look as though the 515s were unstable on top of the tripods, which is always a concern. But upon closer inspection, it seems that JBL has honed the balance of the cabinets down so that they are operable without the need of a tripod tightening mechanism. This even weighting was reaffirmed for me when an inebriated guest stumbled into a speaker stand and the 515 on it stayed safely upon its perch.

Only in your dreams could you ever imagine a 57-lb. powered 15" speaker, let alone one with enough tone and audio bite to actually compete in a marketplace where the average 12" powered box weighs more. The 515 is almost inviting to carry, with comfortable die-cast handles and the aforementioned even weight distribution. Additionally, no-slip rubber footings provide a stable foundation in the truck or on the cart, and also aid in keeping the bottom of the speaker looking pristine. At only 32" tall, the 515 has the ability to fit in even the smallest vehicles, and can be transported on its side.

Handling the Highs and the Lows

Separately, the PRX 515 serves as a great system for most medium-sized applications, including typical weddings, many school dances, and live sound reinforcement. With a 1000-watt peak

and 500 watts of continuous power, the 515 surpasses the rating of most non-powered speakers of the same size. As part of the JBL PRX500 series, the 515's versatile design allows it to be used as a monitor as well as for primary sound enforcement, with adjustments attainable through EQ presets located on the back of the cabinet. Additionally, the 515s can either be used separately or (via XLR or 1/4" connections) along with other members of the PRX500 series, such as the PRX535 or the PRX518 powered 18" subwoofer.

The PRX515's 15" woofer (in packaging that makes it look more like a 12") provides plenty of boom to liven the room. I was also impressed at the EQ boost function, which dramatically improved the resonance for music playback, while not muddying up the speaking range for those ever-important announcements. Equally pleasing was the 515's high frequency "throw-ability"—it sent clean, clear highs to all of the room while not being too harsh on the tables immediately in the "blast area."

On the road test, one of my events had in attendance a deaf woman. She asked if I could please turn up the bass so she could dance, to which I gladly obliged. After dancing all night, the woman repeatedly thanked me and marveled at how much bass the 15" woofers could put out. If that isn't a testimonial for the power of these speakers, I don't know what is!

Tried and Tested

For 10 shows, I used the PRX515s to their full

PRX515 Specs

Frequency Range: 45 Hz – 20 kHz

Nominal Impedance: 64 K Ohms (balanced), 32 K Ohms (unbalanced)

Power Capacity: 500 W continuous, 1000 W peak

Rated Maximum SPL: 133 dB SPL peak

Coverage Pattern: 70° x 70° nominal

Dimensions (H x W x D) 32" x 17.25" x 18.25"

Weight: 57 lb

High Frequency Driver: 1 x JBL 2408H 1.5" annular polymer diaphragm, neodymium compression driver

Low Frequency Driver: 1 x JBL 265F 15" Differential Drive® woofer

potential. For everything from game show applications to the most formal of weddings, the speakers held up well, with warm, round tones. Wherever I went in the room, the sound was even and constant, capturing the effect I had hoped for with very little sound-board tweaking needed. One interesting thing to note was also a total absence of feedback, even with the mic at close range (1-2 feet).

My one worry, however small, is the possibility of a tip-over at outdoor events with wind, considering the extremely light weight of these boxes. A remedy, however, for this condition is either to secure your tripods via straps to the ground or weight them with specialized tripod sandbags. Either way, proper planning and safely precautions will ensure your event goes smoothly.

Muscular and Flexible

I would call choosing the PRX515s a very sound business decision. For me they have proven to be very well-built speakers, both visually and acoustically, delivering rich sound evenly throughout the rooms in which I've played. For medium-sized events, the 515s pack just enough force to rock the party comfortably, while not causing one to worry about having too little power. Working with them was easy because of their weight and their transportability, plus, listening to them all night was a pleasure.

With the PRX515, JBL has really struck a chord that should resonate with every mobile entertainer: a combination of great sound, light weight, and versatility. At the end of the test, as at the beginning, these speakers seemed to work just as hard as I do at entertaining the crowd, without demanding too much in return—just the kind of partners a road warrior needs. **MB**





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***Industry's first**

Two Tickets to a Nimbler Show

American Audio's new SD units lighten your load without leaving your library behind

By Marc Andrews

American Audio recently introduced two unique new DJ units to the market: the SDJ-1 Dual SD Card Player and Q-SD Mixer. Both units come equipped with a full range of features for pros, including Tempo Lock, Seamless Loop, Auto BPM Counter, and Fader Q Start when used with compatible American Audio products. (The SDJ-1 can be used with American Audio's traditional Q-Series mixers).

So, what's unique about these units?

Answer: Both units can use SD cards as primary music sources. The SD cards can be popped in and out of the players without restarting the unit or indexing the files on the cards. Like any type of player, you can set cue points on both units on the fly, and have full style of control as if you were using a computer or CD player to play back the music.

Play or Play & Mix

The SDJ-1 controller is an actual DJ dual "deck" system that uses SD memory cards instead of hard drives. You can have up to two 4GB cards in the unit at one time. Both decks can play from either card at any time, and can be searched while the other card is playing, without interruption of music playback. The unit also has two large jog wheels for advancing of music and searching. Switching between the two cards is as simple as pushing one button.

The Q-SD combo mixer/player has 2 Phono, 4 Line, 4 Aux and 2 Mic inputs, with the capability

to assign the SD cards to any of its four channels. Among its features are: gain, treble, mid and bass control for each channel (-30dB rotary kills); master output trim control; zone output control; cue mixing, cue level and master level control; balanced XLR outputs; DJ microphone with volume, treble, bass and talk-over control; and pitch bend ($\pm 4\%$, $\pm 8\%$, $\pm 16\%$, $\pm 60\%$).

Thinking Differently with SD

When I loaded my SD cards with music, I copied folders to one based upon a folder for each CD name. On the other, I copied a number of songs straight to the root of the SD card files. What I found with each unit is that there is not a real easy way to search for songs. You have to scroll through one file at a time. As mentioned above, the nice thing is that you can pick the next song to load into the player even while a song is playing on the same deck. The next song auto-loads as soon as the previous song ends.

Stepping back to look at how I work as a mobile DJ, I am a person who has used every-





thing from CDs to PCs to digital controllers. I carry a library of over 29,000 songs. I work about every type of event that you can imagine; from wedding ceremonies and receptions to school dances to game shows and a number of other types of events. My main unit consists of a Denon DN-HD2500 controller with a 250GB external drive, and a laptop running PCDJ as a back-up with a second external drive for another back-up drive. Most of my MP3s are ripped at 192 kbps or higher. Although the weight savings would be dramatic, I realized that to carry that much music on SD cards could be just as messy as carrying CDs, maybe with a better chance of losing a card. I initially thought "How the heck am I going to use this? It does not even have a USB slot for an external drive!" I then thought about the products themselves without comparing them to anything else on the market.

I took a look at the SD aspect of things. I know my game show files could all fit on one SD card. I could use another SD card for any special advanced requests or play lists from clients to formal dances needed for a night, or cocktail and dinner music. Finally, I could have a card of the Mobile Beat Top 200 or a card with my song choices that would go over great at most any type of event.

So, I decided to mount the SD-1 into a case with a standard mixer for a corporate event I had. I brought three cards: one with about 90 minutes of dinner/cocktail music, another with about 90 minutes of game show material, and music for about an hour of fill time between different games and during setup for a grand prize giveaway (50 fun songs to keep people involved even during the break in the action). The SD-1 turned out to be PERFECT for this event. It took nothing to switch one card out for another. It made things very easy for me, and felt no different than using my regular system.

A Potent Mix with Miniscule Media

I used the Q-SD mixer as a replacement for the mixer I had in my main DJ system. Like other American Audio mixers I have used, the sound was very nice. The only thing I would like to see is one additional microphone port. Another American Audio mixer we have has four mic inputs. There are a lot of times that we are using three mics and it would be nice to be able to have more mics instead of every volume slider having the option of Aux/SD/Line; one more Aux/Mic/Line input option would be great.

For one test gig, I took only two SD cards.

One contained 40 songs requested by the bride and 50 other songs that I knew would go well with what the bride and groom liked. The other had the MB Top 200. For the first time in three years, I left my laptop at home. At first, I was very nervous about not having the security of my laptop, but my nerves quickly went away once I got into the event.

For another wedding event, I was able to load all the music I needed for pre-ceremony, ceremony, and post-ceremony segments. The ceremony was in the dome of an indoor atrium, while the reception was in a banquet room in another part of the building. After the ceremony, I was able to let the music track on the memory card, go start cocktail music in the banquet room, do the wedding party introductions, and the cake cutting. While the guests were having cocktails, I was able to run and unplug my mixer unit from the house sound system. I did not have to worry about music not playing in the other room, and it only took me seconds to unplug and pack my ceremony rig up. No external CD players or laptop, and basically no weight.

Lighter, but No Hard Drives

Essentially, the concept of putting your music on SD cards is just like using MP3 CDs, which can also hold a lot more tracks than regular audio discs. The big difference is in portability: An SD card weighs only a fraction of a CD, even without the jewel case. Another major distinction of the SD card is that since it uses flash memory, there are no moving parts that can crash while it is playing. As for my concern about the danger of losing a card, I suppose you could come up with a reliable storage/handling situation that would minimize that possibility. Plus, as you can see from my experiences, much of the time you would probably be needing just a few cards to carry all the tracks you need for a specific event (especially if you max out your storage capacity by using 4GB cards).

These two devices may not be for everyone. As I have seen on various message boards, some people have issues with using the SD cards. However, as one person said, "It just takes some imagination on how to use it, and I don't have to imagine much for my situation!" These new SD units might be just the kind of outside-the-box ideas you need to help you finally leave your CDs behind, especially if you've been hesitant to switch to a hard drive controller or computer-based setup. www.americaaudio.us **MB**

At first, I was very nervous about not having the security of my laptop, but my nerves quickly went away once I got into the event.



"The SD Memory Card measures a mere 24mm by 32mm by 2.1mm. Its slim, compact design promotes easy handling, an important factor for a "bridge media" which you can move between different appliances. Using decoder software, an SD Memory Card-compatible device can play music, video clips and more without a drive mechanism like those in CD and DVD players. This allows the equipment to be more compact and gives product designers new creative freedom. Reliability is also improved through the elimination of skipping on music files..." from the SD Card Association website, at www.sdcard.org.



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DJ Road Jam's Fantastic Rolling DJ Booth

By Anthony B. Barthel



As anyone who's been to a car show can attest, people aren't personalizing just the oldies but goodies. There are lots of new and newer machines that have undergone the scrutiny of sheet metal worker's creative eye and then the heat of the blow torch. One that's come to my attention is a 2006 Honda Element owned by Charles Miles, also known as DJ Road Jam.

Miles' Honda Element is much more than just a unique vehicle - it's Miles' work truck. But the work IS the truck, not just what the truck can bring. You see, Miles is using the Element as a giant DJ booth, hence the name DJ Road Jam.

The idea came to him when he worked for a major theme park in Florida. As part of a crew of people, he went on the road to promote the park's grad nights and part of that entourage was a truck owned by a soda company. The truck was a heavily modified Chevrolet Tahoe that towed a trailer and the trailer had video games in it that the kids could play. That was plenty of inspiration for Miles.

After deciding he wanted to turn a vehicle into a rolling DJ booth, Miles had to pick the vehicle itself, and that vehicle was the Honda Element. He chose it for a number of reasons, but the primary one was the rear-hinged "suicide" doors that allow him access to the interior of the vehicle. "It's a very comfortable ride - it's got lots of room"

He then took the new Element to Sinister

Customs with an idea and a vision. As part of the modification process, Miles approached Pioneer Electronics. Miles envisioned plastering pictures of Pioneer DJ gear around the outside of his truck; and it would seem that Pioneer liked the idea. He then took that idea to Techno Signs in Orlando and they created the wrap for the vehicle.

Two months after the project was started, Miles drove away from Sinister Customs in Orlando with his newly modified Element. The changes to the Honda included a complete revision of the standard sound system, with speakers on the interior doors that would provide enough "oomph" for smaller celebrations. Since Pioneer is a leader in audio systems that incorporate video, multimedia had to be part of the package as well.

As for video, the truck has a tailgate-mounted DJ system, including two Pioneer DVD players that also allow him to feed video and karaoke, should the event dictate. In addition, Miles has a 30" video screen he can mount on the top of the truck for those video dance parties. If that's not big enough, he can also bring a projector.

To add excitement to the package, there are strobes in the headlights and taillights and the interior is outfitted with LED and neon lighting that pulsates to the beat of the music.

"It's got its own internal light show. There's even a mirror ball inside the truck" says Miles.

Even though things have changed over at the theme park and they are not using him to promote the grad nights, but he's found over 65 other customers who are interested in the novel idea every year. And who are those customers?

"Tailgate parties, night club promotions, radio station remotes, concert warm ups, pool parties and a lot of youth marketing events," says Miles. In fact, it's been so popular he's looking into the idea of a second rig to handle the load... er, meaning the number of performances.

Since he never knows what he's going to

encounter when he gets to an event, Miles can bring all sorts of gear that lets him adapt his performance. In addition to the speakers that are mounted inside the Element, Miles also uses stand-mounted external speakers for larger performances.

As for power, he can use the vehicle's own internal charging system, a generator or a standard wall outlet. "You have to be prepared for anything!" He was very careful about the inverter he used - a pure sine wave inverter. This makes his sound as clear as it should be. There are also two batteries in the back to keep the juice flowing.

So what have people said? "Everyone thinks it's just the coolest concept! They like the fact that you can park it and DJ out of it."

Because it's been so popular with people at events, Miles has to make sure the car is spotless at every performance. He details the truck every time it goes out because "people take pictures of the truck like crazy!" He also does not use the truck as a daily driver, but only uses it for performances.

"I don't take it to (the supermarket)," he insisted.

One of the strangest things that has happened since he got the truck was the time he accidentally left the neon lighting on under the vehicle after a performance. Apparently, the local police didn't much appreciate the rolling light show and pulled him over to express this displeasure. Still, he explained that it was just an accident and the officer understood.

Having a street legal DJ booth has been a very positive idea for Charles Miles, whose DJ Road Jam company keeps the beat pumping in Florida. Or, as Miles says, "Pack it up, jump in and DJ beyond the Ordinary." **MB**

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HORSING AROUND AT A WEDDING

By Anthony B. Barthel

It's no secret that Southern California is car crazy, but sometimes even in the heart of car culture you can get people going to the extreme. Two of those people are Jon and Pam Schultz, who recently planned their wedding around something they love dearly, the Ford Mustang. You could even say it was the Mustang that brought them together.

Jon Schultz is known throughout Southern California as the president of the Beach Cities Mustang Club, the largest Mustang Club in the state, with several hundred members. As part of his car culture, he also works for Sunset Ford, hooking up buyers and Fords. And that's how he met his wife, who happened to be interested in buying a Mustang.

Schultz is extremely well connected in the Mustang world and during the sales process, future wife Pam had some technical questions about the car she was planning to purchase, so Schultz called back East to get Art Hyde—the Team Mustang Chief Engineer and head of the Mustang program—on the phone. This was around 9pm California time, which meant it was about midnight where Hyde was in Detroit.

Pam could clearly see she had the right answers about her new car purchase, but there was another question looming on Jon's mind, so he called Pam later that night to "see how the car was." Oh, and set up a date to meet the following weekend.

The car was great but by the following weekend, Schultz woke up with the chicken pox that he caught at the Beach Cities Mustang Club's annual toy drive, where the club delivers toys to local hospitals. It took a month before the two could actually see one another, but it was clear that the two were soon as inseparable as a Mustang and a speeding ticket.

While many car clubs lose members when those members find love, such was not the case with Jon and Pamela. In fact, Pamela became



Bruce Nickens

the Beach Cities Mustang Club's Office Manager, Vendor Coordinator and a board member. "She came into the hobby instead of taking me out of it," says Schultz, gratefully. "That's the way that we lose many great members."

So, as their primary shared passion center on the Mustang, it was only fitting that Jon would propose to Pam at the 2006 Club Holiday and 10th Anniversary Party. "Our lives have revolved around the Ford Mustang and our club, which is like an extended family," says Schultz. "So it seemed only fitting to invite the whole 500+ member club to the wedding. That, and all the participants from the last Mustangs at the Queen Mary, as well as the Roush Night participants. That, with family and friends left us with a 1,200+ invite list to deal with less than a month before the October 27 wedding, moved up from February 2008 because of 'family logistics.'"

The wedding featured 60 Mustangs bearing witness to the ceremony, where every detail would carry a Mustang theme. In the beginning of the day, the groom's luncheon featured an In-N-Out mobile semi-trailer that served burgers to

the guests, as well as a caricature artist and a vendor serving kettle corn and shaved ice. Schultz boasts of his dominant role in the wedding planning, only hiring a "day-of" coordinator and handling the rest himself. "As a show promoter, I wanted to make this a fun and unique experience for all who attended. My goal at anything I plan is that everyone have a great time."

Working in reverse, the celebration started with food first. It extended to a ballot given to each guest the opportunity to vote for their favorite Mustangs in attendance. The winners were Brian and Dorothy Gates' 1967 Shelby and George and Jasmin Henriquez's 2007 Saleen Parnelli Jones Edition.

Then came the ceremony, where chairs set up orchestra style were complimented by a "starburst" of Mustangs facing the last row of chairs, which were complimented by yet another row of Mustangs. In the background was a 15' x 30' black ground cover providing room for the couple's two Mach 1s to face each other and a five foot "Running Horse" in between. The processional began with two Mustang replica pedal cars



Andre Leighton



Andre Leighton

filled with pink roses and ended with Jon's three year-old nephew speeding down the isle in an '07 Mustang electric car. Every bridesmaid then entered in a convertible Mustang.

Schultz had his crowd captivated, but he still hadn't thrown all of his curve balls. Before his bride's convertible was in sight, a member of the audience abruptly got up, shouting "Excuse me!" He proceeded to approach the alter, claiming he was a professional wedding crasher and that he wanted to perform his first actual ceremony. "This shocked many people," says Schultz. "Good thing I was on it. It was Ben Gleib, from the NBC show *The Real Wedding Crashers*." He went up to the fake clergyman and said he would take over now. They went through their script, and Ben took over - doing an amazing job his first time ever doing this, mixing humor with a touching ceremony."

Those Mustang enthusiasts in the audience who didn't recognize Gleib from his NBC show certainly recognized him from what Schultz calls the "coolest Mustang commercial ever made." Gleib is the guy who gets arrested by police officers, who proceed to hot rod his Mustang.

The bride appeared in a 1965 White Convertible Mustang, one of the most commented on aspects of the ceremony, according to the Schultz. While she had no idea of the "prank" her groom had arranged beforehand, she trusted that everything was fine.

The ceremony went through flawlessly, concluding with an F-150 strapped with a ladder driving down the isle to get a group photo of every person in attendance. The day's events concluded at the Queen Mary's Britannia Salon



Andre Leighton

for the Cocktail Party and celebration, where guests enjoyed hors d'oeuvres, drinks and a "large, Mustang-themed cake."

The BCMC hosts an annual "Mustangs at the Queen Mary" show. To parody that concept, Schultz made shirts that said "Weddings at the Queen Mary" that featured the bride and groom, their two Mach 1s and the famous Queen Mary, done by their in-club artist Kim Grim. Like "show shirts," he tossed a couple dozen into the crowd, giving the affair a true Mustang show feel.

Guests were also treated to a special "Candy Station" done by Pam Schultz in which 50 pounds of candy were made available to the party. "They went faster than the booze!" says Schultz. The guests were also treated to a "Honeymoon Raffle," a replacement of the traditional "dollar dance" that benefitted the guests instead of the bride and groom. The winners received a Mustang pedal car, Lakers and Dodgers tickets in addition to a dozen other prizes.

Perhaps the most unifying moment of the evening—between Mustang enthusiasts and lovers—occurred when Schultz prepared to announce the winner of the Late Model Mustang

Award. "I prefaced it by saying that even though it was a customer of mine from Sunset Ford, I had nothing to do with it," says Schultz. "There were excited murmurs from several parts of the room. Then I realized that I had sold at least 15 of the attendees their vehicles. 'No, wait—relax! Not you, not you,'" he recalls telling those in attendance.

Schultz says this was really a great indicator of the vibrant community of enthusiasts the BCMC had created. "The really cool thing is that the newer owner of Sunset Ford was there, and saw how many customers the club generates," he says. "Couldn't have planned it better if I tried!"

After all the toasting and carousing, the Mustang marriage ceremony seemed to be winding down. Again, Schultz was not through. After making his final toast to his bride, Pamela, and their future together, he directed their mothers' attention to an overhead screen, where the "family logistics" responsible for pushing up the wedding were revealed. On the screen was everyone's first glimpse at the ultrasound of their son, planned to "cruise in" next March. **MB**

The Street

By Mike Ryan

A STREETSIDE, DJ-POV LOOK AT THE CAR SHOW PHENOMENON

// **H**ow many times have we had people tell us they don't like a certain Car Show DJ because he tells blue jokes, or he thinks he's funny and he's not or does skits that aren't funny? Actually the number one car show complaint is that the music is always too loud." - Geoff Ferber, co-owner of Mobile Event Radio

Ferber and his business partner Bob Chabot are a couple of big wheels on the car show circuit. They produced their first show in NASCAR driver Jimmy Johnson's home town of El Cajon, California. They hired me as one of their street DJs. I was already doing a monthly stadium car show (where the San Diego Chargers play) but found I really enjoyed the down town atmosphere, with pedestrians to entertain, live commercials to read, and street vendors to play off of. The pay wasn't great but hey, I'm a car nut.

Some of the El Cajon car show participants started asking for a show without all the fanfare, where they could just hang out and listen to the music. The evening of this interview we were at such an event with custom cars parked on a grassy park next to a small lake. Most of the people were just hanging out at a picnic area on lawn chairs, drinking brews and sharing car stories. Ferber calls this the Old-Fashion-Picnic-style car show. ("Rockin' Robin," 1958, playing in the background.)

About loud music, Ferber is adamant: "Speakers should never, ever, ever be below ten feet at any kind of (outside) event. At that height you don't see people putting their hands over their ears." During our interview his speakers were at least ten feet up and I could hear the music perfectly nearly two hundred yards away.

Ferber offers an alternative fuel for thought regarding speaker placement. "If we set up close to a building we will turn the speakers around and bounce them off the walls . . . it flattens that





THE '60S AND '70S ARE THE NEW '50S!...CAR SHOWS ARE STARTING TO GET PARTICIPANTS IN THEIR FORTIES AND FIFTIES AND THEY'RE INTO THE '60S AND '70S MUSIC.

harsh push coming out of all speakers, it softens the music." His idea prompted me to try this inside a landscape-shaped building with a low ceiling. With my 15" Eons I was fearful of blasting the guests so I turned them around towards the glass sliding doors and it seemed to make a difference – the sound wasn't so much in your face. ("Teen Angel," 1960, playing in the background.) Ferber also recommends putting your speakers at least 20 feet away from any car, adding, "How many times have you seen car show DJs with speakers on stands right there on the side walk and they're just blowing everyone out of their socks. [I raise my hand—guilty.] The simple truth is that if (DJs) took their speakers and bounced them off a building it wouldn't be as bad. It would still be bad, but not as bad." ("Woman Woman," 1968, playing in the background.)

Keynote Speakers

Running a car show is like old fashioned radio. Ferber laments, "Unless you have satellite radio you just can't hear that anymore and car shows folks like that style of music presentation. We decided to go with the Radio DJ style because we wanted to be able to bring in a professional Disc Jockey who could read, knew how to tell funny stories and jokes and do fun things, but didn't offend people. With our radio transmitter (less than one watt) we don't need five DJs on the street anymore, just one good one. With satellite speakers up and down the blocks, with receivers and batteries, there's also no need for wires! The satellite speakers can also be run on solar power as well as traditional electricity." Ferber uses deep cell batteries like boat batteries. An added benefit is that the custom car owners can tune in the "show" on their car radios as well. Ferber says that they started using the satellite speakers mainly at the larger shows but even with parking lot size events it's much safer! "It's just too hard to cover wires, not to mention the liability issue." ("You Make Me So Very Happy," 1969, playing in the background.)

Car Show Music

The '60s and '70s are the new '50s! Admittedly, I've been fearful of upsetting the older Hot Rodders who keep telling me to play "just the oldies"—meaning the '50s. Ferber tells me to take my music out of first gear. "Car shows are starting to get participants in their forties and fifties and they're into the '60s and '70s music. Sometimes

you should even throw in a song from the '40s, i.e. Tommy Dorsey and Glen Miller; you'll see the guys driving restored Model T's and Model A's come up to say, 'All right some of my music!'" Ferber throws in a '40s song about every two hours, "but only the ones with a beat." Another music tip for using earlier music: "Every DJ has pitch control and an anytime you're playing '40s, '50s and '60s songs, pitch it up." He pushes the speed 2.5 to 2.7 upward because he says "most of the old guys don't figure it out but the younger guys like it because it's faster and that little bit of speed brings it up to the modern beats of what's going on right now."

What about disco at car shows? Ferber says, "Even though (I) was part of the disco era, you have to be careful with it at car shows." If he's at a classic car show with the older guys he won't play any disco songs. "Hot Rodders don't wear disco boots!" ("This Ole House," 1954, playing in the background.)

Big Gig Rig

As of this writing, Ferber was revving up for his next DJ gig the Pismo Beach California annual car show. Ferber says at the bigger shows like Pismo, where about 150,000 thousand people will show up, along with over 1,200 show vehicles, he'll have upwards of 40 satellite speakers set up around town—and that's not counting the speakers on their truck! Their "truck" is a 1976 six and half ton former NASCAR support vehicle turned into a traveling stage. It's painted bright yellow and thus the nickname: The Big Yellow Truck.

Personal note: When I was in high school we used to hang out at "Pismo." The ocean water was always freezing but you could (and still can) legally drive on the beach for miles and miles. Back then we drove pretty fast; it was a wild scene, like the original Daytona Beach Stock Car race. Today the local police patrol the area and enforce the speed limit. ("Hey Little Cobra," 1964, playing in the background.)

The Show Goes On

Shifting gears, I asked Ferber what he thought was the current state of car shows today. "Good car show are getting bigger but the smaller downtown-style car shows are getting smaller because they've been so overdone. In San Diego, there's a car show somewhere in the city six days a week. That will burn a lot of people out and if there's any kind of involvement (car club spon-

Some Songs for the Road

I was going to include a list of car songs at the end of this article until I stumbled upon, of all things, a page at the U.S Department of Transportation / Federal Highway Administration website: <http://www.fhwa.dot.gov/infrastructure/roadsong.htm>. Surprisingly, it has the most extensive list of car songs I've even seen.

sorships, etc.) that'll burn 'em out even faster." ("Come Softly," 1959, playing in the background.)

Ferber believes "car shows will grow but only with professionals... the days of doing schlock work are over... DJs have to be a cut above the 99 percent of those who are out there, providing family entertainment without being in their faces or making fools of themselves." He adds that the irony is that there is a fine line between making a fool out of yourself and being entertaining. ("Leader of the Pack," 1964, playing in the background.)

Want to start a car show? Ferber says get the people and the cars will come. "Concentrate on your audience. Market the people! Go to the Wal-Mart and get the people. The cars will come but the people need to be there because these guys want to show off their cars to people. And when the people come the vendors get happy. And why do the vendors get happy? Because they know that it's all numbers. If they can get one sale out of 20 passers-by that's great for them. It's all about numbers and keeping the vendors happy. They help pay the bills...and you!" ("Happy Together," 1967, playing in the background; I swear, this song was actually playing!)

Geoff Ferber and Bob Shabot can be heard nationally hosting ESPN's Sunday radio show "RPM Today." **MB**

Mike Ryan started out writing for news radio. He also DJ'd on KGB and KSDS. He mobiles as Mike on the Mike and is also the inventor owner of Frankenstand Powered Speaker Stands, as well a DMC tour guide.

FROM PAGE 8

tools that have become one of the most well-regarded and requested elements of the author's national seminars; a detailed look at successful strategies necessary to incorporate superior customer service within the framework of your DJ business; 100 Ways to Improve—an updated, extremely detailed assessment of each of the 100 characteristics necessary to improve the standards of your business; the first twelve installments of Larry's "Changing Public Perception" column for Mobile Beat, conveniently assembled in one place (three are new to the 2nd edition); twelve new "Changing..." articles, never before published (all 24 articles are now available on audio CD through www.djlarrywilliams.com).

The successes, perspectives, ideals and positive content found in *Mind Your Own Business*, 2nd Edition will help readers create a foundation and set their direction for progress as they take their businesses to the next level. Go to www.djlarrywilliams.com for more info.

Wedding Toasts Made Easy!

By Tom Haibeck

It's the big day. The rings are exchanged. The bride looks radiant; the groom looks dapper; and their parents are bursting with pride. Everything is going according to plan. The reception facility is buzzing with professional caterers, photogra-

phers and musicians. Weeks of work have gone into orchestrating a one-time event that will cost upwards of \$20,000 to pull together.

But despite all the work that's gone into this gala affair, it's about to become an embarrassment for everyone involved.

You see, the uncle of the bride is already on his fourth trip to the bar. He's a nervous wreck, turning his tuxedo pockets inside out in search of the "Toast to the Bride" notes he jotted down on a cocktail napkin earlier that day. With the notes nowhere to be found, he panics even more and orders another double scotch.

By the time he's called upon to offer a special tribute to his favorite niece, he's totally swacked. He weaves his way to the podium, stumbles, then proceeds to deliver a rambling, inappropriate toast that leaves the bride in tears and her family ready to lynch him.

"I'm sure you'll all agree. The bride looks as radiant as her plastic surgeon's bank account!"

Unfortunately, that kind of scenario unfolds far too often at otherwise perfect weddings. And that's precisely why *Wedding Toasts Made Easy!* author Tom Haibeck wrote his bestselling book. And with more than 75,000 copies sold worldwide, it would appear his advice is being well received. It's a quick read—just 96 pages—and offers a concise, to-the-point approach that has

proven exceptionally popular with panicked wedding speakers (including Regis Philbin, who raved about the book on-air while talking about his own jitters before and after his daughter's wedding).

The book is based on Haibeck's 25+ years of experience in speaking at weddings and other special events. He also incorporates the knowledge and insights he has gained as a communications professional and speaker-trainer for business executives throughout North America.

"Public speaking is the number one fear of the greatest number of people," says Haibeck. "And while it's a tremendous honor to be asked to make a wedding toast, standing before several hundred of your closest friends and family members to offer that toast can be an incredibly traumatic experience for most of us."

The book also includes a series of hilarious New Yorker-style cartoons by award-winning editorial cartoonist Grahame Arnould to help illustrate "how NOT to" make a wedding toast.

Wedding Toasts Made Easy! is available at bookstores throughout North America (\$9.95 US/\$12.95 CDN). An eBook version, speech templates and a guided relaxation recording for nervous wedding speakers can also be downloaded from WeddingToasts.com. **MB**

FROM PAGE 40 - PRODJFILE

from my staff is \$995. Most of my business is referrals but we also do 25 bridal shows and two mitzvah shows, and we are usually one of three DJ companies at these. Bridal shows are so worn out in our area, because there is one every other day. Every hall has one; bridal planners all have them and think they can do them. The big problem is, because there are so many DJs in our area, everybody is shopping price because they say we are in a recession.

RB: Tell me about an event that represents your performance.

BD: Last Saturday, the [bat mitzvah] girl was absolutely incredible; great girl, great parents. I got home and they left me a message saying that that reason why they liked what we did so much was that I'm like part of the family, and I value my family.

RB: What was unique about that event that got that response?

BD: Because I'm such a family oriented guy, this family fed into that. They are a very tight family, they liked that I had my boys with me...[the family] said I made this the easiest party they have ever planned! Another event that really hit me was the Special Olympics that I did recently. 70,000 people, and I was on TV. The greatest thing that happened is that I stood in the middle of the dance floor and said, "Big Daddy needs a hug," and I got mugged by 5,000 kids. It was awesome!

RB: What do you want out of the next ten years for you and James Daniel Entertainment?

BD: At James Daniel: to bring the younger kids in. Getting them to be responsible and not to worry about just money is the toughest thing to do...all they want is to know they are making a certain amount of money—they don't have the same values that I do.

For me: to be the healthiest guy I can...I have lost 160 pounds in four years eating no pasta and no bread and working with a trainer three days a week. I want to see my boys get married. My personal goals are already taken care of—I'm the happiest man in the world. **MB**

This was the first in a new series of ProDJFiles. If you know of a DJ who you would like to see on these pages, please email me at rb@mobilebeat.com. —RB

New Music Tool

The National Association of Recording Merchandisers (NARM) is pleased to provide a comprehensive list of new releases from its music distribution members. You can use the embedded query tool found www.narm.com/releases/ to refine your search for the coming week, or to look for releases coming in future weeks. Information on new releases is posted up to a year ahead.

The information for the "New Releases" service is being pulled from the NARM Online Distributor Database. The following distributor members are supplying their release information to this Database: ADA, Allegro Distribution, EMI Music Marketing, Harmonia Mundi USA, Innovative Distribution Network, Koch Entertainment Distribution, The Mountain Apple Company, Navarre Entertainment Media, Naxos of America, RED Distribution, Redeye Distribution, Ryko Distribution, Sony BMG Music Entertainment, Super D Independent Distribution, The Orchard, TVE Records, Universal Music Group Distribution, and WEA Corp. Combined, the music released by these companies account for an estimated 90 percent of the U.S. music market. Some video product release information is also being provided, and included in the list. Updates occur daily, so check back regularly for the most up-to-date release list.

If you would like to see what artists are currently scheduled for upcoming television appearances, please visit "The Late Night TV Page," which compiles celebrity and artist appearances for many late night and daytime variety shows and talk shows.



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Go West, DJ Man

A legendary place,
a legendary person

By Dr. Shock Jock

A lot of you may remember me from a few years back when I wrote a column for *Mobile Beat*. Well, I took a few years off running a chair-counting business, but I recently felt the need to get back to the DJ business. So I called my former bosses and they said they sold the business but I could call the new editor. The editor told me to do an article on the upcoming DJ show to see a sample of my writing, and if he liked what I wrote I'd see it in the magazine. He said just cover the show from a new angle. So I set out for Las Vegas and hung around in the hallway of the Riviera Hotel for a day to catch the buzz.

The word was that all the smart DJs stay at other hotels so as not to be bothered by their adoring fans. It seemed like a good idea: A how-to guide to save money on hotel rooms. Not having a room yet, I set out in search of "The Deal." After walking five or so miles from the Riviera I noticed a couple of real nasty bums stumbling around with a couple of BIG beers in paper bags. I wondered just where a man could acquire such a large, tasty beverage...so I asked them. They pointed me to the Western Hotel. I knew this was the place I was looking for.

What the hell can I say about this place?? If you like seedy joints this is the place for you. Upon entering the Western, I observed on my left a large horseshoe shaped bar packed with many of my soon-to-be new friends (who I dubbed the "Drink Tankers") slurping 40-oz draws. Needing to quench my thirst from the trek through the "hood" I bellied up to the bar and ordered my very own BIG beer. The bartender asked what

flavor and advised that all beer was \$1, no glass allowed, drafts in paper cups or cans only. It was just what I needed to relax—one of each.

The casino was simple but a blast all the same. The felt on the tables was faded and stained. One cent slots abounded. Let's just say it's a no-frills atmosphere: no carpet, and fluorescent lighting that made every bag and crease in the patrons' faces stand out in stark relief. It looks like someone used a bulldozer to push out a dirty bingo hall and then replaced it with a bunch of tables and machines from some imploded casino that they got on eBay. However, the dealers were friendly and made lots of mistakes, the patrons were fun to watch, and the overall ambiance was awesome. Roulette was interrupted by security arresting people. You could probably get better odds at the Salvation Army, or in Cuba.

I asked about convention facilities and they looked at me kind of weird. Maybe they didn't understand. The floors were swept but the men's room was in need of a janitor's attention. Two of the stools were overflowing with, well, stools, and one urinal housed a load of fresh barf. I kept expecting an evil Santa to leap out from one of the darkened stalls.

Who cares? I found a good rate for \$17 a night here, and for a three-night stay I figured it would be worth saving the money to buy DJ gear and a Sharpie® for a Tone Loc autograph. Once I got to my room, however, which was supposed to be non-smoking, I discovered a rank smell of raunchy tobacco. It was like being in a grade-C '80s horror film. The wallpaper was peeling in multiple places. My mirror was cracked, the TV didn't work, and the worst was yet to come. When I ran my water, the faucet pulsed a horrible brown liquid that I swear wasn't water. I knew for a fact that my toilet had not been cleaned for awhile, because...well, I just knew, let's leave it at that. I immediately called the front desk and demanded to talk to a manager. The front desk had a very poor attitude and claimed that there wasn't a manager on shift at this time. I told them "I would have paid the \$17 for one night to have you set out a bed in your parking lot, at least the air would have been fresh."

But once you settle in, it is a great place to be. Where else can you wake up, go to the downstairs bar in your boxer shorts to buy a six-pack of beer on ice and return to your room and watch the hotel across the street get task force raided? Dancing fountains? Erupting volcanoes? You can keep 'em!

I loved the place, and highly recommend it to all you cheap DJs looking to save a buck or two. But beware: You must have your wits about you before venturing in. The experience results in a personal swatch of the rich tapestry of the human fabric that most people choose to ignore. The outlaw society of the Wild West still hovers on the fringes of downtown Las Vegas. **MB**

Dr. Shock Jock was an occasional contributor to Mobile Beat whose whereabouts for the last ten years are unknown. Mobile Beat in no way supports the views of the "good doctor" nor condones his behavior.

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